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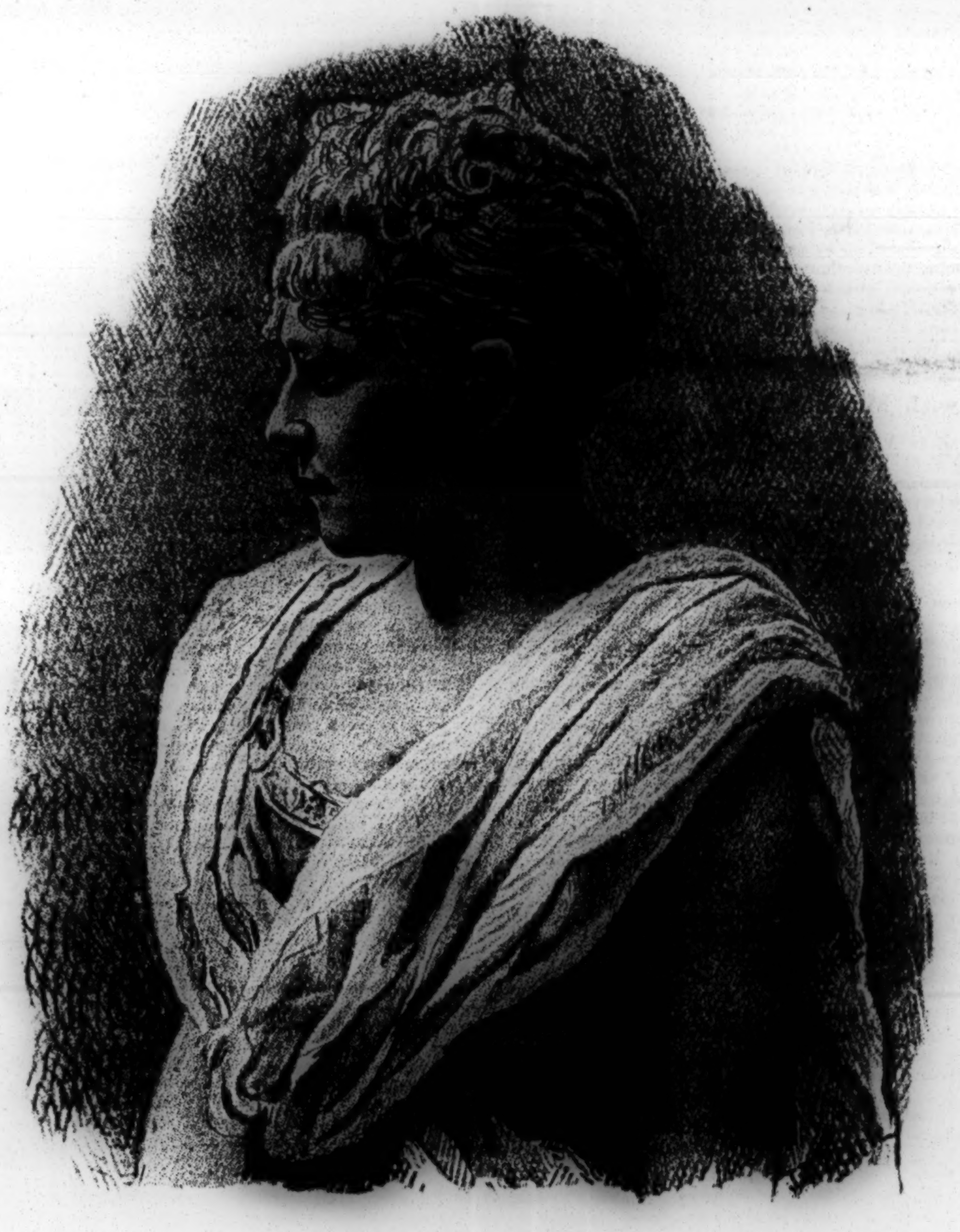

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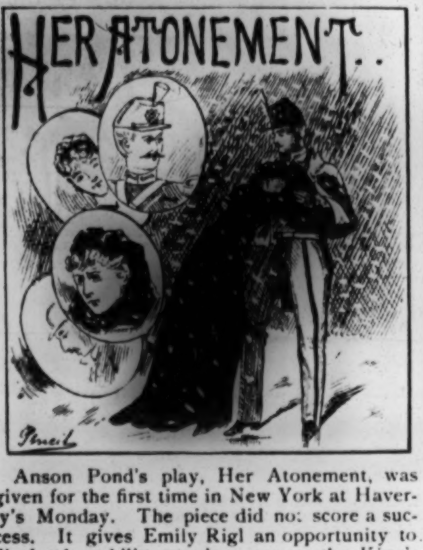


Anson Pond's play, Her Atonement, was given for the first time in New York at Haverly's Monday. The piece did not score a success. It gives Emily Rigl an opportunity to display her ability to mispronounce the King's English, and it also permits the scene-painter to show a number of nice backgrounds for the evolutions of a company of soldiers. It is fortunate for Mr. Haverly that Mr. Pond foots the bills for the whole production and rents the theatre.

* * *

Monte Cristo drew a large audience to Booth's Monday. Extensive preparations had been made to produce the melodrama, and Manager Stetson did everything possible to ensure its success in the engagement of a cast full of well-known names and the expenditure of lavish sums on the scenic accessories. But the big cast gave a very unequal and unsatisfactory representation of the piece, and the fine scenery seemed thrown away when it served only to emphasize the very mediocre acting. The waits were interminably long between the acts, and some enterprising people went out shortly before midnight to arrange with a neighboring caterer for the sending in of breakfast. But all things have an end, and Monte Cristo is no exception—even on a first night, before the carpenters and shifters have got used to the ropes and rigging that always get mixed up every time a ponderous piece with complex machinery like this one is put on the boards. The curtain dropped on the fifth act at twelve precisely. When the company and the canvas gets to working smoothly—as it will before the week is finished, no doubt—the play will furnish a very pleasant evening's amusement.

James O'Neill did not begin the work of rehearsing until Tuesday of last week—the rest of the people had nearly a fortnight for study and rehearsals. His memory is not acute; it takes him a long while to commit even an ordinary part to memory. Monte Cristo is very long. The daily rehearsals of last week, from ten in the morning until seven in the evening gave Mr. O'Neill little chance for study. Consequently, he was imperfect, or "fluffy," as our English friends term it, fishing for his words, hesitating and stumbling as badly as poor Charlie Thorne did on the first night of The Corsican Brothers recently. This uncertainty, added to the natural nervousness inspired by such an occasion, made Mr. O'Neill's performance quite ineffective, and gave us no chance for judging how well he might do the part under more favorable auspices. We can only say that in the different dresses worn he looked extremely picturesque. Harry Lee played Noirtier admirably, assuming the various disguises into which the character enters with excellent judgment. As the Jew peddler he made an immediate hit, and got on the third act a curtain. Hart Conway played Albert nicely. H. Bradley is a specimen of the old-fashioned theatrical pump, whose principal idea of the way to represent a villain is by talking as if the voice came from the region of the abdomen and was emitted with the acutest agony. He acted Villefort in this absurd fashion. Fernande received careful treatment in the hands of B. T. Ringgold. Gerald Eyre had not a great deal to do as Danglars; but (to use the inevitable but useful phrase) he did it well. J. W. Shannon showed how much a character actor with sound judgment and careful conscientiousness can make of a subordinate rôle like Caderousse. H. A. Weaver and J. A. Howell (of Tulkinghorn-Poor Jo-Lee memory) were respectively and respectably efficient as the Abbé and Morel. Katherine Rogers wore resplendent costumes, but did no great acting as Mercedes. Indeed, with such a stilted and colorless part little can be done. Mrs. Brutone was capital as Carconte, and Clara Baker, Anna Boudinot and Katie Stokes were assigned to inferior characters, which they acted acceptably enough. Some of the scenery was fine—nearly all of it was new. Joseph Clare's otherwise beautiful set in the fourth act was marred by some old borders meant as an archway of trees. But they presented the strange appearance of having no trunks, as no wings but box sides were used.

When the machinery of Monte Cristo gets into good working shape, as we suggested before, it will furnish a good evening's enjoyment. The house on Tuesday night was large.

* * *

Esmeralda, played by the Madison Square Theatre company, is at the Windsor this week. The pretty little play loses much of its charm when removed from the chaste surroundings of the theatre that gave it birth; but it seems to entertain the down-town audiences very well. The houses have been good.

* * *

A Parisian Romance is a regular gold-mine for Mr. Palmer. There is no slackening in the attendance. The performance is thoroughly enjoyable, although Mr. Mansfield's airs since he became the greatest actor of the times have become rather objectionable. A fame that was made in a night in some respects is like a mushroom growth.

* * *

The Silver King, at Wallack's, shares the attention of the public with A Parisian Romance. Nearly every night the standing-room-only sign is hung on the outer wall. Mr. Tearle so far recovered from his illness last week that Mr. Herbert was not needed to play his part. His health is fully restored.

* * *

Young Mrs. Winthrop with its strengthened cast furnishes a very pleasant evening's amusement; but the Madison Square is not by any means doing a rushing business. If it were not Lent there is every reason to believe a new piece would be put up at the earliest possible moment; but Mr. Mallory knows better than most other managers what a foolhardy proceeding the production of a play during the religious season of abnegation would be. Many of the *habitues* of the Madison Square are church people who visit no other theatre. Directly after Easter The Russian Honeymoon will, in all probability, be brought forth.

* * *

The Black Venus is doing well at Niblo's, but the spectacle is a palpable Kiralfy fake and does not draw as it would if put on in a liberal scale.

* * *

The songs of McSorley's Inflation are an immense advertisement to the Comique attraction. They are played by all the orchestras, whistled on the streets, pumped out of pianos in private parlors and utilized by the musicians at all social entertainments. Nobody can hear "The Old Feather Bed," or "The Market on Saturday Night," without wishing to see the comedy with which they originated. The audiences that nightly greet Harrigan and Hart are large and full of laughter.

* * *

Birch, Hamilton and Backus keep a goose that lays golden eggs always on hand in their cosy Opera House. This week they exhibit her to the delight of everybody. There is a capital first-part besides, which contains many choice morsels of fun and plenty of serious and comic minstrel music.

* * *

There are several new and many attractive features in Pastor's programme for the current week. There are two wonderful psychologic mesmerists, Kruger, the Irwin Sisters, the gymnastic Leotards, Flora Pike, the banjoist Carroll, Frank Budworth and others on the bill, including, of course, the great Tony himself. Business is very pleasant.

* * *

Salvini begins some more farewell performances at the Academy on Monday next.

* * *

Denman Thompson opened to a large audience Monday at the Grand Opera House in the perennial Uncle Josh Whitcomb. The good old Yankee's adventures are as amusing as ever evidently, for the audience laughed as heartily as usual.

* * *

At the Cosmopolitan, Monday night, Emmet, as Fritz in Ireland, was the opening attraction. About three thousand people witnessed the performance, and but for the unfortunate accident mentioned in another column, all would have gone as merry as a marriage bell. Emmet's performance is so well known and has been so frequently reviewed by THE MIRROR that nothing new can be said, except that his support seems to get worse with every year. The notable exceptions last night were Charles Abbott and Little Peggy Miller. The house was fully described by us two weeks ago, and is if anything prettier than the promise. The opening was auspicious and indicates a bright future for Mr. Hickey. Following Emmet will come Frank Mordaunt and Old Shipmates on the 26th, for two weeks.

A Chat with Mr. Palmer.

A reporter called at A. M. Palmer's office, and was cordially welcomed by the successful manager of the Union Square.

"Anything new, Mr. Palmer?"

"Nothing of interest. We are in the midst of a successful season, and A Parisian Romance is having a remarkably prosperous run."

"Where do you take your company this Summer?"

"Before we close our regular season we play in Brooklyn, Philadelphia and at the Cosmopolitan for one week each, presenting A Parisian Romance. Then we play our usual Spring season of four weeks in Boston, and then return to New York to rest until August. On the 13th of that month we open in San Francisco, during the time of the Triennial Conclave of Knights-Templars, and play for six weeks. Returning, we play in Salt Lake, Sacramento, Denver, St. Louis, Chicago, Philadelphia and Brooklyn; then our regular season of 1883-84 begins at the Square."

"Who do you play with through the West?"

"The Western tour is under the management of Colonel Haverly. I find him the most satisfactory manager to deal with in matters of this kind, and I would rather play under his management."

"What will you play on the trip?"

"The Union Square successes."

"Has any one bought the right for the country of A Parisian Romance?"

"No. I own that; and no one has yet been given the right to produce it but me."

"How is Lights o' London doing on the road?"

"It is an enormous success. Both companies are doing all the business the houses can hold, and the boom continues as great as at the beginning of the season."

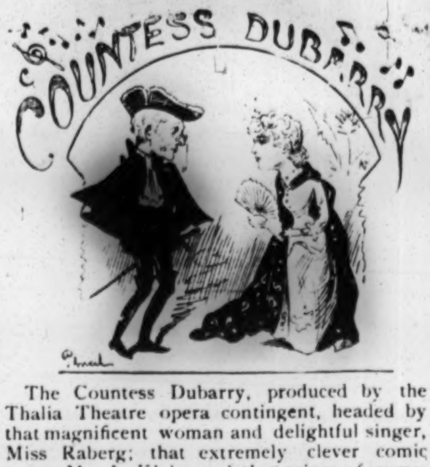
"What will you do next season at the Square?"

"It is rather premature, the asking of that question; I have not decided yet what I will do."

"Have you been asked to send your company to London next season to play at the Lyceum?"

"No, and if I were I should discourage the idea. Although American professionals are under many obligations to English artists for kindnesses and courtesies shown during their Summer visits to the other side, I do not believe that the London public is as yet ready to accept American attractions, no matter how good, and make them financial successes, and as I do not care to look for financial failures, I would not assume a dollar's risk in taking my company to London. My company is nearer to a distinctively American organization than any other we have, yet I have some English actors in it; and it would not do to send an English company from New York to London—it would be too much like carrying coals to Newcastle. Then, again, we have no American drama to offer them; nothing new, in fact, that would likely prove novel or paying. With the probable exception of J. K. Emmet and Fun on the Bristol, American attractions have been failures in London. The people there look on all things here as more or less provincial, and probably not without some show of reason. We have very little on this side that is successful and distinctively American that would be likely to prove acceptable on the other side. Mr. Jefferson was a great success in England; yet he did not make a dollar out of his tour. No, sir, my company will not go to London."

The Musical Mirror.



The Countess Dubarry, produced by the Thalia Theatre opera contingent, headed by that magnificent woman and delightful singer, Miss Raberg; that extremely clever comic tenor, Mr. A. Klein, and that prince of comedians, Mr. Adolphi, is a conventional, everyday sort of an opera, made up of shreds and patches, reminding one at every turn of some well-known tune or hackneyed phrase. Indeed, so widely cosmopolitan is Mr. Millocker in his hunt after themes that even Louis Lavenu's Australian-composed ballad, "Molly Bawn Asthore," which, by reason of distance and Hiberniarity, might have escaped, did not, but is used for Leonard's Romance in the second act; however, it may be that it is not Lavenu's ballad that was prigged, because it somewhat strangely happens that an almost precisely similar melody is in Strauss' opera, Methusalem, which, having been composed in Vienna, may have proved more accessible to Mr. Milloecker, who seems to be a mighty mil-(loec)ker of other folks' kine. Miss Raberg is really splendid in face, figure and voice, as the fair but frail Jeanne Duberry. She is just the sort of woman that would have a king for a slave. Vocally, she has a firm, pure soprano voice, of good strength, excellent method and somewhat limited range, and her singing is that of a true artist. Whether she is an actress we cannot say, because she had no chance in the part to show her mettle; but she has a fine stage presence and is graceful and easy. Mr. Klein is intensely comic, very characteristic, and sings nicely. His Leonard pleased us very much. Mr. Adolfi's Vicomte de Navailles is a masterpiece of character acting, and he sings just as he ought to sing for his line of business—neither too little nor too much. The rest of the parts were honestly played, and the orchestra support was excellent and efficient. The chorus is not as good as we have had; for instance, it is not as good as McCaull's chorus at the Bijou, but better than that at the Casino. The stage-setting is very nice, and the costumes sufficiently indecent even for opera bouffe. Would that the girls' legs were not quite so spindly, for, in faith, we see enough of them. Why do people dress their male choristers so abominably while they lavish gold upon the girls? Give the boys a chance, please! Remember, there are old ladies in front as well as old gentlemen.

* * *

The Philharmonic Society gave its first concert for the season on Saturday evening, Feb. 10, at the Academy of Music, Theodore Thomas conducting, and John Rhodes being the soloist. The programme contained—first, Haydn's Symphony in E flat No. 1, of Breitkopf and Hartel's edition, which was very well played, but, to our thinking, suffered from a plethora of stringed instruments, the wind being somewhat crowed over and subdued, so to say. Our monster orchestras did not exist in Haydn's day, and the especial symphony is scored for only two horns instead of four; no trombones and light reeds; consequently, the brigade of fiddles to a great extent overmastered and put to the death the ineffectual wind. Save for this fault the performance of the work was very good. We thought, however, that the "Menuetto" was taking a thought too fast, as minuets are apt to be in these rushing days of ours. John Rhodes is a very fine violinist; his bowing is superb and eminently graceful; his technique well nigh perfect, and his fiddle a very bad one. We could well wish that Mr. Havemeyer or Mr. Colton would lend or give John Rhodes one of their peerless Stradivariuses or Amatis, which now lie mouldering in their cases and rustify their lovely voices for lack of use. The Schumann Symphony in B flat No. 1, op. 38, was royally played.

* * *

Emma Thursby's concert, given at Plymouth Church on Thursday evening last, was a complete success, and the fair cantatrice renewed her triumph by her glorious singing of the "Ernani Involami," Rubinstein's lovely song; "Es blinkt der Than," Chopin's exquisite mazurka, and Ricci's grand valse from Una Fallia a Roma. The supporting artists were good, as also was the selection of pieces.

* * *

Saalfield's concert at Steinway Hall introduced a number of people with whose names we are not familiar, and one with whose name we are, viz.: Remenyi the wonderful, who would be a great violinist if he could only play in tune and time, and a programme that ranged from John Sebastian Bach to Robertson, the great composer for the tumbleronicon! The programme of the concert did all these things; but the concert did not, inasmuch as Mr. Saalfield was forced to inform the expectant audience that "Mr. Remenyi had failed to arrive from Mexico," which fact being patent, the people were bound to believe it. The people with whose names we are not familiar did their best, and succeeded—some more, some less—in pleasing the audience.

* * *

Thank Apollo and all the Muses, we are quit of Virginia! Really, Solomon is becoming quite "a blooming little old man of the sea" through his persistency in forcing operas upon our restive ones, when he must know that his lode has petered out and he is down to bed-rock. Solomon, we fear, is like "Single-Speech Hamilton"—he's a one-job man. With heart and hand we welcome Heart and Hand.

* * *

Iolanthe is fading away. The pinquid Fairy Queen is vanishing into thin air, and all the House of Peers are on the eve of abolition. Well, let them go; we can worry along without them. The Queen's Lace Handkerchief is still spread out at the Casino to full houses and pleased audiences.

S. M. Hickey has engaged the Brooklyn Academy of Music for every one of the holidays of 1883, and will play the best attractions procurable on those dates.

Mr. Price Replies to Mr. French.

A reporter found Edwin Price at breakfast in the Sturtevant House yesterday morning. While the latter nibbled at a tenderloin the former nibbled with his note-book, jotting down the salubrious young manager's remarks.

"I never had such an easy time of it filling dates," said Mr. Price. "I've been here exactly fourteen days, and in that time the entire season has been prepared for, with the exception of two or three weeks which I'm purposely holding back. Three different New York engagements have been arranged for Miss Davenport at three of the best houses in the city. We shall play only ten one-night stands during the whole season, and those in places of importance that will serve to break up the fatigue and expense of long journeys between cities. Fedora promises to be one of chief attractions among the new plays that are to be brought here next Fall."

"Has anything come to the surface in the matter of Henry French's claim to Sardou's play?"

"Nothing, except what Mr. French said in an interview that appeared in the last MIRROR. There are some singular and inconsistent things in that article, by the way. In the first place, he says he doesn't intend to go to law with us about it. It seems to me that when a man claims to have purchased something that he hasn't got he would be willing to take any reasonable trouble to assert his rights, even if it does necessitate going up and down town and occasionally feeing lawyers. Yes, Mr. French admits that Miss Davenport bought the play in good faith, and paid good money for it, and adds he 'can do nothing about it so far as she is concerned.' It appears to my thinking that that is a frank acknowledgment from Mr. French of Miss Davenport's moral and legal right to Fedora. So far so good. But he upsets all that went before by saying that he may yet have to play a stolen copy of the play, which was offered to his father in London at a very small price, in order to secure himself. That is certainly candid; but I take the remark as containing a covert threat. The implication that a gentleman of Mr. French's standing, who says he 'has come here to stay,' and who has on several occasions prosecuted people who have taken unwarrantable liberties with plays that he has bought outright, I must confess is somewhat astonishing. I believe Mr. French must have been carried away by his feelings when he implied an alternative that no upright man of business who has means at his command and who cannot afford to stoop to an act out of the legitimate channel of integrity would willingly resort to. Miss Davenport is ready to protect her rights in Fedora against Mr. French or anybody else."

A German Criticism.

Täglichen Rundshaw, the editor of the Berlin *Friedrich Bodenstedt*, recently published the following criticism on Edwin Booth's Hamlet, which we reproduce in English as an article that will interest our readers. Mr. Rundshaw is the man who formed and trained the celebrated Saxe-Meiningen company:

"The star engagement which the American tragedian, Edwin Booth, commenced on Thursday evening, in the Residenz Theatre in the character of Hamlet, must be welcomed as an artistic effort of the highest class, and one which, if our anticipations do not deceive us, must bring solid profit to the theatre. The house was even on the first evening sold out, and the honored guest was received with stormy and enthusiastic plaudits on his appearance. Booth is the best Hamlet that I have ever seen. Not Rossi, not Devrient, not Barnay, not to mention the lesser lights, can reach the height he has attained. The Court Tragedian of Vienna, Josef Wagner, was the only one that can be compared with him. But Wagner is dead, and even he did not seem to me to touch the inner meaning of the part so acutely as does the great American. And this is the point which I would insist upon, for it is by this quality that he succeeds in impressing his meaning, ever on the minds of those of his hearers who do not understand his tongue. Yes, there were men and women in the theatre to whom English was an unaccustomed sound, who not only could follow the great and universally known parts of the play, but even the less noticeable parts. Those of his hearers who understood English—even though not practiced—found the words spoken by Booth as 'familiar as household words.'

"As to Mr. Booth's appearance—he is of moderate height and slender, of a noble presence and classic bearing. His bust is, however, full and strongly marked, and upon it rests a head that, for such a body, must be called large. His countenance is long and narrow, nobly cut; the eye dark and glowing; an eminently interesting, although not absolutely handsome head. What strikes one most is the remarkable power of facial expression which he possesses in the highest degree."

Fire at the Cosmopolitan.

S. M. Hickey opened his Cosmopolitan Theatre on Monday night with J. K. Emmet, in Fritz in Ireand, as the attraction. The audience, though not a brilliant one, was large and appreciative. Nearly three thousand people had enjoyed a look at the beautiful theatre and had laughed with and at Fritz until the curtain fell on the third act of the play. Many of the male portion of the audience were going out to see the fragrant friend, when a streak of flame ran across the top of the curtain and the inevitable cry of "Fire!" was heard from the gallery.

A rush was made for the front doors, and the entire audience rose to their feet. The side exits (seven in number) were thrown open, but every one seemed determined to go out by the front doors, and the consequence was that some clothing was disarranged and a few of the strugglers were slightly bruised in the crush. No one, however, was hurt sufficiently to complain—at least none were heard to complain. In a few moments the danger was over and the audience were again in their seats.

The fire was started by the curtain coming in contact with a border light which had accidentally been knocked out of position in moving some scenery. As the curtain was of double canton flannel, only the fuzz surface, which had oil and paint on it, was burned; though the blaze extended across the thirty feet of curtain, it did not rise more than half an inch, and would have gone out without damage if nothing had been done to stop it.

After the curtain had been lowered and Emmet, Hickey and others had "subdued the flames," Fritz spoke to the audience, saying: "There is no danger. All the fire is out. Besides the curtain is fire-proof and could not burn any more than it did. You will now see something that probably many of you never saw before—a stage set with scenery for the next act." [Loud applause.]

Many cool heads in the audience prevented more of a panic than there was. Besides, the employés of the house acted promptly and like drilled soldiers, inspiring the more timid with a confidence they had not naturally. The people on the stage, with the exception of one excited, block-headed boy, were exceptionally collected. The curtain was adjusted on its ropes, and in about two minutes was lowered into place, bearing a half charred surface and two ripped places, one on either side.

Old Shipmates.

"Arizona John" (Burke), manager of the Old Shipmates company, cast anchor in THE MIRROR sanctum Monday morning and talked for half an hour, giving an interesting account of his trip to California and through the West.

"Was your trip a success?"

"From the time we opened the season until we reached New Orleans everything was booming. In California, Arizona and Texas we could not have done better."

"Then why do you close?"

"We only cancel three weeks of one-night stands that have been showed to death this season; besides, they were in the overflowed district of Ohio and adjoining States, and we could not play them without losing money, both for ourselves and local managers; hence we cancelled, and, I am glad to say, with the ready consent of the other parties to the contract."

"Where do you resume?"

"On the 26th, for two weeks, with Hickey, at the Cosmopolitan. Then we have five weeks around the neighborhood. Oh, we only lose the three weeks, and reports that we have disbanded are entirely unfounded."

"Has Mordaunt a new play?"

"Morris has written one for him; but it is not needed yet, as Old Shipmates is a pleasing entertainment and has life enough in it for one more season at least."

Abbey at Work.

A reporter in making his usual rounds yesterday, stepped into the office of W. W. Tillotson at the Grand Opera House, and asked him for the latest news in regard to Mr. Abbey's plans.

"The only thing new that is yet definitely settled," said Mr. Tillotson, "is that a contract was signed on Saturday for Mary Anderson's appearance at the London Lyceum under Mr. Abbey's management. She appears on Sept. 1 and plays two months, giving a full round of her characters."

"Does she play at any other places in England?"

"Yes, she will make a complete tour of the English provinces under Mr. Abbey's management."

"No other engagements have been made, then?"

"No. We may have something new for you in a few days."

"When and where does Mr. Irving open his American season?"

"At the Germania (Wallack's old house) on the 26th of October, and he will play seven weeks before going to other places already booked."

Amicably Adjusted.

A reporter met Ernest Stanley on the Square Tuesday morning, and asked him for an explanation of the trouble between himself and James O'Neill.

Mr. Stanley stated that he had a contract with O'Neill for six months, beginning January 1. He was to receive a salary and a percentage of the profits for his services. This agreement was carried out satisfactorily for about five weeks, the last of which netted them $1,300. It was an exceptional week in Chicago. He had ordered new and elegant printing, and was on the way to making money out of the season, when O'Neill accepted the offer from Stetson and broke the contract. He had been unable to get any satisfaction out of O'Neill until Saturday last, when he was prepared to enjoin him from taking any part in the performances of Monte Cristo. Then O'Neill compromised with him by paying a certain sum of money, and everything was settled all right.

"Did you make any contract for the future with O'Neill?"

"I expect to. We talked it over, and on that ground was the compromise effected. You see my lawyers told me that compromise was the best thing for me, as the other way would not bring anything to me, but would only make me pay them all I might get. I took their advice and compromised."

The reporter called on James O'Neill at his residence in Twenty-fourth street yesterday, and asked him how his trouble with Stanley was settled.

"By paying him a few dollars," said Mr. O'Neill. "Stanley had such a contract as he says; but there was no consideration expressed, and besides, Stanley was to devote his entire time and attention to my business, and before he had been with me a week he was bragging of another attraction he had to handle while his contract with me was in force. He showed telegrams to this effect, and such action on his part was not in good faith with me."

"Why did you pay him anything then?"

"Well, he might be loser by the new arrangement, and I only wanted to reimburse him in some part therefor. I had some very bad time for the present month, and Mr. Stetson offered me a larger salary than I ever received before, and agreed to take care of my company and fill my dates either with The Corsican Brothers or Monte Cristo. That is, if agreeable arrangements can be made with local managers. Much of the time has already been secured by him, and my closing will not affect many people."

"Will you star next season?"

"It is highly probable that I shall."

"Will you play An American King?"

"Yes, and probably another good, strong American play also."

—Brooks and Dickson booked The World with George Stoneburner, of the Grand Opera House, Columbus, Ohio. They then cancelled the date, Stoneburner making a condition that if they desired to play The World in Columbus at a future date, it should be at his house. They failed to notify Charles Atwood, business manager of The World, of this condition, and when he went to Columbus and booked at the opposition house, Stoneburner made no objection, but instituted suit against Brooks and Dickson for $300 damages. The suit was compromised last week by B. and D. paying Stoneburner $154 as one-half of his claim and half of costs. A very sensible way of settling disputes.

The Giddy Gusher

ON THE WEEK.

The next best thing to a President for developing cranks is a pretty actress. She is just as sure to have cranks as a cat is to have kittens. They spring up for her as mushrooms do for a wet night. A town doesn't know its cranks till a female theatrical star visits it; but she brings 'em out as cream o' tartar does the measles. The magnificent Mary, who glittered last week as the star of the Fifth Avenue Theatre, has a new crop of cranks. She has three in lunatic asylums and three hundred at large, judging by the letters she receives. Now, in one day, not long ago, she got the following gems of correspondence:

"Dear Miss Anderson:—You will not be surprised at getting this letter. You must have felt sure it would come, as you have seen I did not miss a performance. My intention is to marry you, and I want you to write me if your family is likely to oppose us. Some way I thought last night your face was sorrowful. If my sitting in the front row of the gallery so frequent makes you tremble, I'll sit further back. I know what family trouble is; I've had family trouble myself.

"Though you are the first girl I ever brought myself to think of marrying, having always meant to be a bacheldore; but something prompts me to marry you, and I don't think I shall ever regret it. I'll drop all familiarity and call you dear Mary at once, and tell you what you may expect, which is this: Perfect freedom to stay on the stage, and a perfect gentleman to tend to your business, which, together with a living husband, will make you satisfied I am sure.

"I was in the dentist business eight months, but found it too confining, and have been canvasser for the History of the Rebellion for three months, and find it takes too much walking to make it pay. Don't put off answering my letter later than to-morrow, as I want to hear certainly about your family by Sunday, so's to know what to do, etc., etc."

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The second came from another confident young man, who assured the young lady he should marry her, and went on to say: "I will not deceive you; I am not wealthy; I had about $500 saved up last Fall; but to cure a bad case of catarrh I went to Florida, and used the money; however, this to you will be of no consequence; you have made quite a fortune, so I understand, and there is plenty more money where that came from."

But the gem of the day's collection came from a youth who wrote in this fashion:

"Dear Miss Anderson: There is a communion of art that renders my apologizing for intruding on your time a waste of words. I have from my earliest infancy been a slave of poesy and the muses. I feel that I have only to be known to take my proper place, and swell the list of my country's greatest. Alas! it is a matter of influence or money—I have neither. I appeal to you—in your rendition of the Countess I read a generous soul. I have written over fifty poems; if I had the means to bring my book out, I should clutch at a single bound the chaplet of fame. Oh, Miss Anderson, if you would advance the means to publish one edition. I am influential with the press for good notices; there would be a great excitement; my work would run through, perhaps, twenty editions, and I would be a made man. My first poem in the book would be addressed to you, and be the means of bringing you much notice. It will take between $600 and $1,000 to bring out my poems properly; but it will be worth more than that to you in making you well known. I shall be in Lockport for a week, and you can send a post-office order to me there, or I will call on you at your hotel when I return. Don't delay, as I want to get them out this Spring."

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Madeleine Lucette, of McCaull's company, is another favorite with the cranks. She has been receiving daily missives from some foreigner for weeks past. He sends her flowers and the most importunate cards; he beseeches her to wear his roses under her left ear if she inclines to give him a hearing; he assures her he will be as secret as the grave if she grants him an interview, and then he decorates his missive with a pen-and-ink sketch of a grave beneath a willow. He tells her the sealed book of fate has been opened to him, and he has read therein that their lives are to mingle at a given point, and her according him her friendship is only anticipating the future a little. He gets a conspicuous seat in the theatre, and watches till he thinks he catches her eye, when he hists a littie in his chair, as "Dan'l Webster" Twain's frog did when loaded with shot. He presses his hands to his heart and gives himself a little shake, and all the girls on the stage who know about it are quite broke up by his pantomime.

A few nights ago he wrote:

Oh, to see my rose in your hand,
It will make me the happiest man in the land.

And all the ladies went on with roses in their left hands and overpowered him with success.

Then he wrote her that she

Was the sweet lady by whose smiles he was slayed,

and Madeleine looked into the funeral column to see where she could send him a few flowers; but he turned up very blithely at night. Next day his card on a basket of roses read:

"Farewell, cruel one. I leave. I shall never trouble you more." And on Saturday night he was in a front row, perfectly radiant with hope and a new pair of No. 11 shrimp gloves stitched with black.

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What on earth is getting into womankind? A multitude of them are parading the indignities they have suffered. Another multitude air their deserted conditions. Another gang are hanging round law-offices and making fools of themselves generally. It's an acknowledgment of inferiority to acknowledge ill-treatment; and running after a man when he chooses to go in another direction is the greatest folly woman can commit. If a woman has children and the father of 'em has money, it's a good enough idea to bring him to the bull-ring; but if there are no stronger ties than an unpleasantly regarded marriage certificate, in the name of Heaven make him a present of it and a piece of rubber to clear off the place to put the other woman's name in, and go off, sit down, laugh at your own good luck and let the other woman walk. She will, soon enough—be sure of that; for when one of these cheerful lads get to ill-treating and deserting they go on so to the end of the chapter. But, women dear, do have a little pride. Don't sit round in courts and weep and tell your little story over and over about this beating and that banging. Great Scott! the world will never know when the festive Gusher gets walloped except by the doctor's report that *he* died from unknown causes. She will take her little ill-treatment *one* night, and the next morning that fond and devoted husband would fail to connect with his matutinal cocktail, and the Gusher would be up at Prince's getting a suitable mourning hat the same afternoon. And as for desertion, by the time one pie-box was packed she would make prehistoric revelations that would prove the old man had been left about six weeks before. You can't get even with these men unless you have the start, and it must be an early one.

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The one grand trouble with the women is their entire dependence. They hang on to a man to buy their clothes for them—that seems to be the principal thing. If every woman was a self-supporting institute, as she should be; had some means of providing for herself—felt herself as able to do battle with the world and wring a living out of it as a man does, it would do away with two-thirds of the domestic misery that we hear of in the courts and four-thirds of that which exists under the rose. If women are toys—taken by their husbands for toys—they will meet the fate of toys, be superseded by fresher and newer devices. The mass of young ladies are educated to be showy and superficial, to go through the paces necessary to catch a green driver, and then drop out of the race altogether, possessing neither speed, style nor durability. If I had as many daughters as Farmer Flamborough, I'd give the dull ones a trade and the bright ones a profession, and instill into their minds from babyhood that a husband was a very nice thing to indulge in when they wanted relaxation from business; but as a mainstay, prop, comfort and support, about the worst investment a woman can make. She increases her cares. She multiplies her troubles by taking one or two. They come high, and if she must have 'em, make them the secondary considerations in life, and disappointment will not be her portion.

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Now here take the latest advices from Australia. A capital soubrette joined her fortunes with a fine young character actor; married him; devoted her life to him; has had for years no thought of anything but him; has been as faithful and true and loving a helpmate as man ever had. They drifted out to that far-off land, made a hit, grew rich, and alas! he grew indifferent to the charming woman who had put dollar for dollar into his treasury. Along comes a Pinafore company, and some bread-and-butter snip in it catches the old man. He promptly conveyed his society, support, affection and belongings over to the new acquisition, and the poor wife writes to an old friend here: "We have made a host of friends, no end of money, and—I'm the most wretched woman in the world." These little certificates from the best married women are inducements to subscribe, and if any benighted female hankers after greater proof, let her go, sit in some popular law-office half an hour, and watch the unending procession of injured old hens prancing in to relate what has happened in their barnyard to demand instant justice of that wretched old gobbler and the immediate annihilation of the disgusting pullet next door.

I was greatly surprised to see Harry Lee select the part of Noirtier for his star engagement at Booth's; but really he did it so well that perhaps he was justified in his choice. His support was notably good in the case of Messrs. Shannon and Conway and Mrs. Brutone; but the mistake of allowing Mr. O'Neill to play so important a part as Monte Cristo seems to be an oversight in Mr. Lee. A weaker or more ineffectual young man does not "go on for good business" than James O'Neill. He is good-looking, and has a certain amount of monotonous earnestness; but he's too small for anything like stage heroism, and does not possess the force to portray the heavier sentiments or realize the extent of mature displays of passion. In youthful love business Mr. O'Neil, I should say, would excel, and do that better behind than before a curtain. In the devotional passages of the Passion Play he must have been admirable, as there's a priestly swing to his Milesian accents, and the Californians were gratified at his crucifixion, when that episode was reached in San Francisco. But keen and astute Mr. Stetson doesn't cast this charming young man for such responsible business. Your star, Mr. Lee, will shine with double lustre properly supported.

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And why will that capital actress and handsome woman, Katherine Rogers, behave so much like Psyche? Every movement, every utterance, seemed the work of something that was wound up. The eyelids fluttered to show emotion, and the arms went up at the right places; but the beautiful Kate, in Mercedes, was not a real live woman by any means. Would any woman stand in the centre of the stage and announce the illegitimacy of her child in a voice to reach the gallery, when the only person needing the information was its father, and the news, according to the book, was conveyed in a whisper? And Harry Lee had much to contend with, Monday night. He costumed his various personations with admirable correctness, and it was a sad blow to his old French Directorie get-up to have James O'Neill walk on in a Dunlap hat and a Baldwin-the-clothier overcoat; but it was still harder for the Gusher to see him address the Creator with his hat on. He deliberately picked up his tile, which he had taken off to commune with himself, and put on the log in the last act, clapped it on his head, went down to the footlights, and began quite a recital to his Maker with a lot of "O Thous" in it.

Monday must have been an astonishing day all round for our Heavenly Father. What with Stuart Robson's squeak and statement in the morning at Thorne's funeral, and being addressed in the evening by Salmi Morse's late J. C. with his hat on, what can be thought of us in higher circles? Thereupon, in view of all these things, you can account for the great disquietude this week of your

GIDDY GUSHER.

The Tide of Success.

Bartley Campbell's pockets looked like well-filled grain-bags Wednesday afternoon, so fat were they with the rich harvest reaped by the White Slave troupe in Pittsburg last week. Mr. Campbell's aft breeches pocket bulged out too; but it was from a liberal load of Remington revolver, and not from wads of crisp bank-notes, as in the case of the others. He had just come over from Philadelphia, where he had been attending the first performance of Siberia at Haverly's, Monday night.

"I am more than gratified with the Philadelphia success of the play. Here are the press notices—they are uniformly flattering, as you see. The piece was beautifully gotten up and splendidly acted."

"Do you return to Philadelphia soon?"

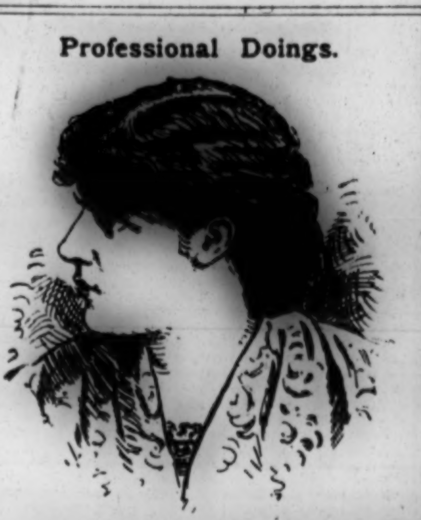
"Yes, I go back this evening or to-morrow morning. The Clover Club have asked me to dine with them Thursday."

"Where do you expect to go when your season concludes?"

"To Europe. I have engaged passage for May 1, by the *Arizona*. Mr. Freeman will accompany me. My object is to produce Siberia in Paris. I am now negotiating with the Porte St. Martin management with a view to doing it there next season. You know there has never been an American drama acted in Paris. I think we have about reached the stage when one is wanted over there. I propose to try it anyway. See? I have already arranged for Siberia to be done in Berlin; the translation is made and I expect to witness its production in Germany this Summer."

Collier's Lights o' London company played in Youngstown, Ohio, Saturday, the 3d, and were booked to open in Philadelphia on Monday, the 5th. Ordinarily this long jump could have been made with ease; but when the train bearing the company reached Leavittsburg, they were delayed seven hours by a washout, and could then only get to Cleveland by chartering a special train. This Manager B. H. Butler decided to do. When he reached Cleveland he found that another special through to Philadelphia was the only way of reaching that city on time. Mr. Butler secured the train at an expense of $800, and the company went into the Quaker City at the rate of fifty miles an hour, and their share of the opening night's receipts about covered the extra expense necessitated in order to keep their contract.

Professional Doings.



—Agnes Herndon resigned from the Only a Farmer's Daughter company in Minneapolis on Saturday night, and reached New York Wednesday morning. She had arranged to star in conjunction with Lingard in San Francisco; but the severity of the journey at this period of the year caused her to change her mind. She has received an offer to open in this city Monday week with a good attraction and will consider the matter. Her picture appears above.

—Edwin Booth is a life member of the S. P. C. A.

—James B. Dickson is spending the week in Washington.

—J. H. Haverly left Monday night for the West. He will return on Saturday.

—Joseph Brooks will return from New Orleans the latter part of the present week.

—Rochester is to have a new theatre, although there are already two now running there.

—John Thompson is painting the scenery for Siberia at Haverly's. Every scene will be different.

—W. M. Conner made a brief visit to the city Sunday, returning to Boston Monday morning.

—W. H. Brown returned from Boston Saturday night, where he went to look after Haverly's business.

—Harry Dixey will probably play Micawber in a revival of Little Em'ly at the Bijou some time in May.

—Mrs. Caroline A. Merighi has written an operetta that will be produced under favorable auspices in a few weeks.

—Lizzie Whitehall, of the Chispa combination, severed her connection with the company in Cincinnati on the 10th.

—Dayton, Ohio, it is settled, will have a new opera house by the beginning of next season. It is much needed.

—Henry Hoyt is looking around to find a paint-frame large enought to take the canvas for the Dramatic Festival curtain.

—One of the French Twin Sisters was married the other day to Charles Evans, and the other will shortly become Mrs. Hoey.

—Charles B. Palmer, of the firm of Palmer and Ulmer, has leased the New Britain (Conn.) Opera House for five years, beginning May 1.

—Rose Eytinge has gone to Texas. Her business in the South is reported as thermometrical—sometimes up, sometimes down.

—Tony Pastor has rented the Academy of Music for Thursday, the 22d, and will celebrate G. W.'s birthday with a monster vaudeville entertainment.

—Billy Rice, Frank E. McNish, the three Rankins, and Frank Howard have been re-engaged by Thatcher, Primrose and West for next season.

—Charles Wyndham will probably play next season through this country; but whether under his own or an American manager's auspices has not been settled.

—It is more than probable that the Detroit and Whitney's Opera Houses will be pooled next season and competition thus cease, much to the benefit of all parties concerned.

—Fannie Aymar Mathews has just written a strong play, the scene of which is located in Washington, and shows the ins and outs of diplomatic life at the National Capital.

—Ida Mulle, who played Lady Jane with the Children's Patience, at Wallack's last Summer, is winning praise as Phyllis with Collier and Rice's travelling Iolanthe company.

—There were within a few of thirty-nine hundred tickets sold for the Jesse James performance at the Windsor Theatre on Saturday night last, five hundred being standers.

—Ethel Greybrooke has been playing Mrs. General Gilflory in The Mighty Dollar during the past ten days, Mrs. W. J. Florence being too ill to appear at any of the performances.

—Effie Ellsler will begin her starring tour under the management of Brooks and Dickson on Monday, Sept. 1. She will start for her European tour in three or four weeks.

—On account of the heavy snow-storms and consequent blockade of railways an Esmeralda company was delayed so long that they lost two days' performances in St. Paul last week.

—The gross receipts of Brooks and Dickson's four attractions last week were over $21,000, The Romany Rye in its second week in Baltimore heading the list with over $6,500.

—Bunnell, the Museum man, wants to engage Frank James as one of his Spring curiosities; but Frank has pressing engagements to appear before the courts for several months yet.

—Pat Short, the popular treasurer of the Olympic Theatre in St Louis, will be the sole lessee and manager of the Pickwick Summer theatre in that city during the coming heated spell.

—The Sargent Opera company is playing to bad business through the Northwest. They are starring Marie Roe, which sounds very much like Marie Roze, the well-known prima donna.

—The Wallack company, which goes to 'Frisco in the Summer, will play only The Silver King. Rose Coghlan and Osmond Tearle will be included. The company will travel in a special palace-car.

—George Learock, the leading man for Tom King, had $250 stolen from his dressing-room at Bull's Opera House, Newport, last week. Two boys were suspected of the theft; but nothing of a definite nature can be learned by which to trace the robbery to them.

—The Union Square Theatre company in A Parisian Romance is one of the attractions secured by Manager Syl. Hickey for his Cosmopolitan Theatre.

—The snows in the Northwest are said to be the heaviest since 1871, and as a consequence trains cannot run on time, and companies are only playing on an average of four times a week in that section now.

—Judge Van Vorst, on Monday, in the Supreme Court, special session, overruled the demurrer of Carrie Swain to Leonard Grover's application for injunction to prevent her playing his comedy, Cad the Tomboy.

—Frank Mayo has intimated his entire willingness to do the King in Hamlet at the forthcoming Cincinnati Dramatic Festival, provided Clara Morris (who is already under contract to play Emilia) will undertake the Queen.

—Claire Raimond and Rillie Deaves, two of the ladies of James O'Neill's late company, were given parts in the Corsican Brothers company by John Stetson; but when they read the parts they returned them and refused to play.

—Abbie Carrington, of the Hess Acme Opera company, has been lying very ill at Springfield, Ill. She has been suffering with acute inflammation of the throat, and Miss Elsner has had to sing her rôles for a week past.

—No arrangements have as yet been made for the production in this city of Archie Gunter's Courage, although the author is anxious for a New York endorsement this season so as to make the play a better road attraction next season.

—Thatcher, Primrose and West's Minstrels will follow The Black Venus at Niblo's on the 26th. They played at the Boston Theatre last week to nearly $12,000, which is said to be the largest minstrel engagement ever played anywhere.

—Frank Mayo says that his new play, Nordeck, is too strong for any one company to play; but that the best talent in the country, both male and female, will have to be secured for about eight of the parts before he will allow its production.

—The Pickwick, one of the largest social organizations of the South, has bought the French Opera House in New Orleans, and will employ a manager and run the season of opera in a way that will guarantee financial success, at least to the artists.

—While in Atlanta, Georgia, the other day, George Marion, of the Hidden Hand company, received a telegram announcing the sudden death of his only brother in Kansas City. He finished his performance, and then left for home to attend the funeral.

—Charles Atkinson wants a Summer Casino in Boston, and is trying to arrange to have the New England Institute building transformed again to suit his idea. It is intended to give a little of every possible kind of amusement for one small admission charge.

—C. T. Dazey, author of James O'Neill's American King, is writing a new play to order for Louis Aldrich, in which there will be no part for Charles Parsloe. The piece will not be done for two seasons yet, as Aldrich and Parsloe will star together at least another year.

—The Long Strike will be presented at the Windsor Theatre, on Monday, March 5, and afterward at Hickey's Cosmopolitan Theatre. The cast will include Sara Jewett, Joseph Wheelock, J. H. Stoddart, and the comedian Roach, besides a well-selected supporting company.

—The gross receipts of the Cincinnati Opera Festival amounted to $104,250.50, with expenses aggregating $76,000. The net profits, a trifle over $28,000, were divided between Colonel Mapleson and the Cincinnati College of Music, the former receiving two-thirds of the amount.

—Clay Greene has re-written the Hanlons' play of Le Voyage en Suisse. New tricks and new lines have been introduced, and much of the old material has been cut out. There will be no fall through the ceiling, and in place of only one gendarme as heretofore, twelve will be used to give better effect.

—The Mayor of Albany, N. Y., has revoked the license of Music Hall, on the ground that the building is not safe in case of fire. Manager Olliver, of the Hall, refuses to recognize the Mayor's right to revoke his license, and a legal contest will settle the question.

—The Catholics of the diocese of Providence, including Providence, Pawtucket, Woonsocket, Newport, Fall River, New Bedford and Taunton, can not go to the theatre during Lent. The Bishop of the diocese has issued a strong edict prohibiting attendance at any theatre during the forty days.

—M. B. Leavitt has engaged Atkinson's Jollities for one year, beginning May 15, and will tour them through England. The contract includes Frank Daniels, Jennie Yeamans, Alexander Bell, Harry Haskell, May Duryea, Henry Braham, and Edward Moran.

—M. H. Hudson, manager of Coates' Opera House, in Kansas City, refused to rent his house for a wrestling match between Whistler and Bauer last week, and the athletes were compelled to seek shelter in a variety theatre. Hudson is praised by the press for his action in refusing to let his house for the entertainment.

—Somebody will lose money in Michigan during February, as reports from that State are to the effect that nearly every day in every theatre will see some kind of a performance. By March 1 the Michigan managers will be willing to organize an Association for mutual protection, and will second The Mirror in its one-night stand movement.

—The Lady Elks will give a concert performance on the afternoon of the 22d, at Steinway Hall, the proceeds of which go to swell their Charity Fund. Mr. Steinway has donated the use of his hall and several fine artists have volunteered their services, among them being Madame Canissa, Signors Ferranti and Graf and Bijou Hernandez. The entertainment will doubtless be an enjoyable one.

—The report that Brooks and Dickson contemplated a separation of interests is without any foundation. Mr. Brooks desired to give up the management of a circuit of theatres and the firm decided to do so; but J. B. and G. A. Dickson will continue the management of the circuit through Indiana, Illinois and Michigan. Messrs. Brooks and Dickson will continue to handle their attractions, and have already booked most of the time for them. These attractions will be The Romany Rye, John T. Raymond, Effie Ellsler, a grand spectacular ballet troupe and a new production on a large scale, the particulars of which are not yet ready to be made public.

PROVINCIAL.

SAN FRANCISCO.

FEB. 5.

There has been but little change in the theatres this week. At the Baldwin Esmeralda to-night enters upon its third week. The management state that the receipts of the past two weeks of Esmeralda have exceeded the first two weeks of Hazel Kirke. At the Bush Rice's Surprise Party play to crowded houses. New specialties will be introduced this week.

At Emerson's business continues good. The new men are clever, Courtright particularly. Johnson and Powers, the "refined" song-and-dance team, as they are billed, are exceedingly coarse. I think the term "refined" is misapplied.

Around the World in Eighty Days, at the California, played to fair audiences. George Wessells, as J. J. Bennett, the American, made himself obnoxious to the audience, during the week, by his familiarity and his ridicule of his brother actors. To be sure, the talent, with the exception of a few, was local; but, nevertheless, respect is due them. Mme. Ellmenreich, the great German actress, to-night appears at the California Theatre in the English adaptation of Camille. There has been much talk concerning the lady, and her performances in English have long been looked forward to, and a successful season of two weeks is assured. The cast is as follows:

Camille Gauthier	Franziska Ellmenreich
Armand Duval	Joseph R. Grismer
Mons. Duval	W. H. Thompson
Count de Varville	George Osborne
Gaston Rieux	Raymond Holmes
Gustave	Clarence Wilkins
Messenger	M. Foster
Arthur	W. Brady
Madame Prudence	Mrs. E. Saunders
Olimpe	Mabel Bert
Nanine	Connie Thompson
Nichette	Charlotte Tittel

Items: In regard to Locke, the *Examiner* says: "He is working quietly to make his musical festival an assured fact, and Theodore Thomas is only waiting to have the expenses of so great an undertaking insured, and he will come out with a large orchestra, a concert co. and Madame Rive-King." All this sounds well. I am afraid though that Theodore Thomas will have "to wait till the clouds roll by."—Andrews and Stockwell were last heard from in Tucson where Stockwell paid his advance agent, Sam Mott, of their Humpty Dumpty co., $60 to bear his expenses to 'Frisco, giving him an order on the Grand Opera House treasury for $120 balance due him for services. When Mr. Mott reached Los Angeles the papers were full of the Andrews-Stockwell elopement, and then he realized he had been made the subject of a bad sell.—Adolf Link comes to us with the reputation of being one of Germany's greatest comedians, and opens next Sunday night with the German co. at Haverly's California in Runaway Wives.—Raymond Holmes, late of Leonard Grover's co., appears in the Camille cast with Madame Ellmenreich this evening.—The Winter Garden was closed a few nights since on a sheriff's attachment, liabilities reported at $12,000. The creditors have not agreed to accept twenty-five cents on the dollar, and it is uncertain as to when the house will resume its operatic career.—It was only a few weeks ago that Hattie Moore was unfortunate enough in being shut out of the Oakland Tivoli in like manner, and now her husband, Harry Gates, encounters similar misfortune at the Winter Garden, where Iolanthe was advertised at the time.—Ethel Lynton and Ferdinand Urban were yesterday united in marriage by Justice Penny.—Mrs. Cecile Rush and Louise Sylvester are in town awaiting developments. Barry Maxwell, husband of Louise Sylvester, left suddenly for New Orleans to visit his mother, who is seriously ill.—Sam. E. Wetherill has returned to us, after an absence of two years. He looks the same, hale fellow well met, as ever.—Mme. Majeroni is awaiting advices from Australia, and will probably leave for there by the next steamer to join her husband.—Rice's Surprise Party play as far as Denver over the same route as taken by Leavitt's All-Star No. 2 co.—Carrie Turner comes to us direct from Savannah, to take the part of Constance in Young Mrs. Winthrop, at the Baldwin.—Jay Rial left for Portland yesterday; will return here with the Grover co.—Joseph Howe, formerly Sheridan's Pacific Slope manager, returned to town, with the Kentucky Jubilee Singers. He reports good business, and intends reorganizing. The *Alta* says: "J. P. Bogardus, the veteran publisher of *Figaro*, is evidently intent on making his paper what it should be, as the one and only theatrical journal on the Pacific Slope. *Figaro* has been unusually bright during the past week, especially Saturday's issue.—The report that M. B. Leavitt has engaged May Stembler and Lillie Grubb, now with the Rice Surprise Party, for his specialty co, which he proposes to send to Europe in the Spring, is not confirmed by the ladies themselves, or by John A. Mackay, their stage manager.—Fannie Marston and co. are in the interior, and are doing fairly.—Charles E. Blanchette and E. M. Roberts, representatives of the Madison Square comb., propose sending an Esmeralda co. to Portland at the expiration of the run at the Baldwin. Mr. Blanchette left on the 3d for Portland to arrange for an opening.—Mrs. Bates and co. did well in the interior.

PHILADELPHIA.

Opera House: For his farewell season in this city, Signor Salvini has selected those characters in which he has achieved in this country an artistic triumph that will never be forgotten. He reappeared on Monday evening as Lear; on Wednesday Othello was presented, and on Friday The Gladiator. Salvini is now bidding American audiences a *bona fide* adieu, and unless he changes his present plans materially, will retire from the stage after his engagements in Russia and Spain. The great tragedian is a domestic man, and cherishes a fond love of home. Corsican Brothers week of 19th.

Arch: Thomas W. Keene began an engagement on Monday evening as Richard III. A change of bill nightly offers a round of Shakespearean characters. Support was accorded by William R. Hayden, George Learock, Annie W. Story and others. Oliver Doud Byron, in Across the Continent, 19th.

Haverly's: Bartley Campbell's latest play, Siberia, was brought out on Monday evening for the first time in this city. It is claimed to be a reflex of life in Russia, and belongs to the spectacular drama. A large cast is brought into requisition, a host of supernumeraries, and a full military band. The co. includes Georgia Cayvan, who created the leading role in San Francisco; Gustavus Levick and Max Freeman. Mr. Campbell has directed all the rehearsals, and Messrs. Thompson and Burridge have painted entirely new scenery. We are to have two weeks of Siberia, which will be succeeded by The Planter's Wife, in which Maud Granger will appear as the heroine.

Walnut: Brighton is offered as the attraction of this, the second week of the successful engagement of Charles Wyndham and his clever comedy co. Youth is heralded, and will be revived with new scenery and a strong cast.

Lyceum: Von Suppe's comic opera, Donna Juanita, was produced on Monday evening. The cast includes H. J. Donovan, formerly a choir singer in this city, as Gaston; Hattie Starr, as Pertrita; A. Van Houten, as [illegible]; Hattie Arnold, as Donna Olympia. Jeannie Winston, as Donna Juanita, is the bright particular attraction.

Wood's Museum: Uncle Tom's Cabin and East Lynne will fill the programme of the current wek. On the 19th Frank Evans will give the initial performance of his new play entitled All for Her. The piece was written for Mr. Evans by a well-known American author, and is said to be a domestic drama of great interest and power. Mr. Evans has full faith in the play, and will go upon the road with it shortly. Entire new scenery has been painted for All for Her, and the cast will include Eda [illegible], Maggie Harold, J. Herne, William Davidge, [illegible] and others.

[illegible]: The Lyons Mail is the attraction this week. [illegible] Lillie Hinston, Matilda Frank, Wm. H. Griffith and J. Hunt. It is said that Miss Hinston will star next season. With a play fitted to her abilities she would certainly succeed.

Arch Street Opera House: Mahn and Norcross reopened this pretty little theatre on Monday evening. They propose to give a season of light opera. The first production is Gilbert and Sullivan's Patience, and the co. includes William H. Fitzgerald, J. W. Norcross, Jr., Samuel W. Keene, Robert Nelson, Fred Lacy, Edwin C. Barry, Louise Searle, Gertrude Orme, Alice Vincent, and others. The initial performance was to have been given on Saturday, and Emma Howson was announced on the posters for the role of Patience. In the vernacular, Miss Howson "wanted the earth," and the management declined. It is said that Messrs. Mahn and Norcross are burthened with no specified rent, but run the theatre on a percentage—10 per cent—basis.

National: Elliot Barnes' new play, Our Summer Boarders, in which W. H. Carroll and C. Frew figure, is the attraction. On Monday evening next The World will be produced, with all its original scenery and effects. The National seems to have taken a new lease of life, and is making great strides toward prominence as a legitimate theatre. Praiseworthy ambition is displayed by the management, and there is every prospect of success, for the resort is popular and a first-class up-town theatre is needed in this big city.

Items: The news of the death of Charles R. Thorne, Jr., has been received with infinite regret in Philadelphia, for he was popular both as a man and an actor. His kind heart, warm, impulsive nature, generosity and genial spirits won for him countless friends. Mr. Thorne became known here as the leading man of the late E. L. Davenport's Chestnut Street Theatre co., and reigned as a great favorite. E. L. Davenport, Phillis Glover, Lillie Vining Davenport, Bob Craig and Harry Josephs, all members of the co., have passed to their long rest. Fredericks, the veteran stage manager, who loved Charley Thorne dearly, is dead, and as well his successor, the genial and clever John Selwyn.—Mrs. John Drew is in this city, preparatory to joining Mr. Jefferson.—It is understood that Nixon and Zimmerman have the refusal of all the specialty productions of John Stetson.—Leonard S. Outram, still at St. Joseph's Hospital in this city, will probably rejoin the Salvini co. this week.—Nixon and Zimmerman have arranged for return engagements at Haverly's of Hazel Kirke and The Professor in May.—The Troubles in the Controller's Office form the subject of Mr. Slocum's new burlesque, which now supplements I-Owe-the-Ante at the Eleventh Street Opera House.

CLEVELAND.

The glimmering Lights o' London attracted good-sized audiences at the Euclid all of last week—upper floors crowded nightly, lower one comfortably. The co. is inferior to the late one in Taken from Life. Horace Vinton, Dominick Murray, Charles Stanley and Mrs. Anna Yeamans stand out prominently in contrast to rest of the cast; yet several of the minor parts are well taken. There are three very good scenes set. This week, Catherine Lewis, in Olivette and Mascotte. Prince Conti will not be produced here, some excuse being made about costumes not being ready. Romany Rye, 19th; John T. Raymond, 26th.

Harry Meredith Ranch 10—revised edition—drew very well at the Academy. Co. small but good. Sol Smith, Harry Clifton, F. M. Hunter, Annie Douglas and Emma Vaders proved more or less brilliant. Blessed relief to have a good show at this place. This week, John A. Stevens, in Passion's Slave and Unknown. The Acme-Ensign-Empire (according to local press) Comedy co., in Rooms for Rent, 19th.

Flickerings: A number of the London Lighters visited Ranch 10 Wednesday afternoon.—Several more celebrated the Carnival of Love, by sending handsome valentines from here.—The star part in the Lights seemed to be Tim, the waif, excellently well done by little Charley Thropp.—One of the bright Lights was Policeman Muldoon, with his "go wan, go wan now!"—A good deal of doubling took place, and it was rumored that Manager Collier went on in Act fifth as the Workhouse Swell. He resembles Detective Cutts enough to take that part.—Charles Stanley and Mrs. Annie Yeamans, heads of the Jarvis family, make fun enough for six companies. Their haccent is very fine.—Handsome Collier, J. W., Jr., was jubilant Monday night at the co.'s arriving safely from the floods. At Port Huron they crossed, with difficulty, a bridge that was afterwards swept away.—Some of the scenes are hung quite low, and complaints from the cat loft, or where cat-calls usually come from, are numerous.

Items: Fanny Kellogg-Brignoli Concert co., at Case Hall, 19th, M. E. Gaul, manager.—Christine Nilsson, at Tabernacle, 26th, J. J. Lowlow, manager.—Professor Reynolds, the English mesmerist, after five very successful weeks at Case Hall, finishes his Cleveland engagement with one week on the west side. The professor has enjoyed his visit socially.—Cleveland Vocal Society's enjoyable concert was well attended by a fashionable audience, 8th. A decided improvement in the orchestra is noticed.—Central Musical Association gives another of its pleasing concerts 22d.—Charley Hogg intends making a Summer theatre of Haltnorth's Gardens for vaudeville and light opera.—Manager Gaul contemplates doing same thing with the Roller Rink.—Charles Burke, ahead of Passion's Slave, arrived 9th.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): Business during the second week of Romany Rye suffered no abatement whatever; the house was crowded to its limits at every performance, and on Saturday night it closed one of the most successful engagements ever played at this house. The piece deserved the success it received. It is a good play, superbly mounted, and acted by an exceptionally strong company. What more can any one desire? On Monday the Vokes began for the week in Belles of the Kitchen and Cousin Joe, and the audience, though not large, greeted them very cordially. They have always been favorites here, and the performance they give is just the kind that finds favor with our theatre-goers. Next week, John McCullough.

Ford's Opera House (John T. Ford, proprietor): In spite of the injunction, C. E. Ford's Comic Opera co. gave Iolanthe all last week, and gave it very well. After the dismal, dreary rendition it received in this city a short time since, Iolanthe left a very unfavorable impression, and was condemned on all sides as trash unworthy of Gilbert and Sullivan. Last week, however, it rose, Phœnix-like, from its ashes, and assumed its place by the side of Pinafore, Pirates and Patience. Marie Bockel made a lovely Iolanthe; sang and acted charmingly. George Denham's Lord Chancellor is one of the best things that he does, and Charles Drew as Mount Ararat was almost without flaw. Favorable mention is due Philip Branson, the young tenor; he uses his fine robusto voice effectively, and as Tolloller was a feature of the performance. Genevieve Reynolds, Blanche Chapman and Charles Dungan were also very satisfactory. Saturday night, Merry War was given. This week, Mlle. Rhea will appear in a round of her impersonations. Monday she gave Adrienne to a large house. Her engagement promises to be a brilliant one. Next week, Frederick B. Warde.

Academy of Music (Samuel W. Fort, manager): Last week the house remained closed until Saturday night, when John L. Stoddard lectured to a large and extremely fashionable audience on "Travels in Spain." Monday night Barney McAuley appeared in his new play, The Jerseyman, to a fair-sized audience. The latter part of the week he will give Uncle Dan'l. Next week, C. B. Bishop in Strictly Business.

Monumental Theatre (James L. Kernan, manager): Evans, Bryant and Hoey's Meteors are the attraction this week. In the co. are many well-known variety stars, among them McAvoy and Rogers, sketch artists; Charles E. Evans, comedian; French Twin Sisters, dancers; John B. Dyllyn, mimic; Bryant and Hoey, musical mokes; Keely and O'Brien, Irish comedians, and Gus Hill, club-swinger. Next week, Mace and Slade Athletic comb.

Front Street Theatre (Daniel A. Kelly, manager): N. S. Wood made his appearance this week in his sensational drama, The Boy Scout of the Sierras, supported by the regular co. In the olio preceding the drama are Connors and Kelly, song-and-dance men; J. J. Mullen and Kitty Mills, Irish sketch artists; Charles H. Stanley, comedian; Pauline Batcheller, vocalist, and Billy Kennedy in negro sketches.

Items: Jesse K. Hines, Jr., of this city, late of the Joseph Wheelock co., has joined the Sam'l of Posen co.—The second symphony concert of this season was given at the Peabody Conservatory on Saturday night. Mrs. Rice-Knox was the vocalist.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Lawrence Barrett closed a week of unusually good business, 3d, and was succeeded 4th by Gus Williams in One of the Finest. This star has always been a favorite here, and his opening performance was witnessed by an audience that literally packed the house. In fact, large crowds were refused admittance. The new play is an improvement on the pieces hitherto performed by this star. The star's acting is decidedly clever and his songs are pretty and nicely sung. The supporting co. is fully equal to the requirements of the play, and the result is a very entertaining performance. In view of the fact that there was to be no performance on Tuesday night, an extra matinee was given on Monday to a large audience. Business has been splendid throughout the week. Barlow, Wilson and Co.'s Minstrels play a second engagement of one week, 11th.

St. Charles Theatre (David Bidwell, manager): Mrs. Langtry terminated her engagement 3d, with a repetition of the play of An Unequal Match. Her business, though very large, was, I think, hardly equal to the expectations of her managers. An attraction very new to our public came 3d for the week. Whiteley's Hidden Hand co. is the name of the troupe. The fact that the city has been visited by a large crowd of strangers during the week, all of whom were seeking amusement, helped the business. Though success may attend this co. in small towns, they are hardly adapted to large cities. The variety element introduced is the best feature of the performance. The next attraction will be Annie Pixley.

Grand Opera House (Brooks and Norton, lessees and managers): Mlle Rhea's engagement, which closed 3d, was in every sense a decided success. Her performances were all well attended, and gave universal satisfaction. She will be gladly welcomed when she again visits us. John T. Raymond presented his new play, In Paradise, 4th, for the first time in this city. His performance of Major Bob Belter added another to the many artistic triumphs accorded him in this city, and his houses have been very large during his entire engagement. The supporting co. is a good one, notably George F. DeVere and John Marble. Miss Boniface is clever, but has been evidently afflicted with a very bad cold during her visit here. Fresh the American was substituted for the last nights of the week. Rose Eytinge comes 11th.

French Opera House (A. J. Defossez, manager): The regular season has terminated, and after a few extra performances and some benefits the troupe will, I understand, leave the city to fill engagements in Havana and Mexico. On the 16th a grand benefit will be given by this co. in aid of the Tomb Fund of the Army of Tennessee. The bill will include the second acts of William Tell and Aida and two acts of opera bouffe. Prizes will be given to holders of lucky tickets.

Items: The benefit tendered to Zazel, the aerial-flight artist, which took place at Grunewald Hall, 8th, was not a financial success.—This hall will be occupied on the evening of the 12th, 14th, 16th and 18th by Alice Marguerite King, who gives a series of dramatic readings in costume, commencing with scenes from Mary Stuart.—Mr. Webber, one of the managers of the theatre in Gloucester, Mass., and also your correspondent at that point, has been in this city enjoying the festivities of our Carnival season.—Marjorie Bonner, of the Rhea co., is thought by many to bear a marked resemblance to the Jersey Lily.—The Annual Carnival Ball given at the Academy of Music, 6th, was a splendid success.—The Grand Opera House will probably close for the season at the end of Rose Eytinge's engagement.

CHICAGO.

Since the days when lamented Adelaide Neilson charmed the eye and satisfied the intelligence of lovers of Shakesperean comedy in the parts of Rosalind and Viola, we have had no such bright and winsome exponent of the characters as Mme. Helena Modjeska. The charms and graces of the one are in a measure forgotten while watching the equally clever and judicious methods of the other. Both brought a grace of person and a voice sweet as silver bells, to aid them in portraying the great master's creations; but one has gone from us, and we must judge the other by a standard which is of her own creation, for it has not been our fortune to see a Rosalind so near perfection as Modjeska's, or a Viola so exactly rounded and complete, since the days when pen and pencil vied with each other in depicting the beauties of the famous English woman's performances. Modjeska may rest content for some years in the knowledge that she has no rival in such parts. True, there are some who will approach near to her; but only when years of study and experience are theirs can they attain the charm, the freedom, and the exquisite finesse of the Polish comedienne. Large and enthusiastic audiences have nightly filled McVicker's Theatre, and it is a matter of congratulation to all who like the highest dramatic excellence, that we are to have another week of such performances. The co. in support is most gratifying. Mr. Barrymore has never done anything better in this city than his work as Rolando and Armand, and the entire co. is rather better than we usually find supporting a star. This week, Odette, Frou-Frou and Adrienne Lecouvreur. Chicago Church Choir Opera co., week of 19th.

The second week of Iolanthe at the Grand Opera House has been nearly if not quite as successful as regards attendance as the first, and the co. will return at a later date and repeat the opera. It can therefore be set down as a success. The singing has been made to take a subordinate place to the acting; but in such a work this is perhaps the right way to do, for if not made funny it would not "catch on" to any great extent. This week Hess' Acme Opera co., who play a return engagement.

Marie Geistinger and her clever co. have appeared in several new comic operas at Haverly's and delighted large audiences by their admirable acting and singing. The most popular opera has been Trompette, by Meilhac and Halevy, and music by Lecocq. It is a bright, dashing work, with splendid opportunities for the principal artistes, which they make the most of. The other operas given have been The Bat, Boccaccio, and Our Hussars. The co. remain another week, repeating the most popular of the operas. On the 19th the Kiralfys return for a two weeks engagement with Black Crook and Black Venus.

At Hooley's Mr. Stafford has had a fairly successful week. He is a young man of considerable talent, but can never hope to jump at a single bound into popular esteem as a tragedian. The road that leads to eminence in that line is a long and thorny one, and few get to the end. We do not predict total failure for Mr. Stafford while his bank account is good; but if he wants to ever be mentioned in dramatic history on the same page with McCullough, Booth or Barrett, let him follow the same path that those famous men took and commence at the bottom. This week, Mestayer's Tourists, to be followed by Maude Granger in A Planter's Wife.

The Olympic has been overcrowded the past week during The Jolly Pathfinders' engagement. This week, Emerson and Clark's K. H. K. comb.

The Academy of Music has had packed houses all the week to witness Leavitt's Gigantean Minstrels. This week Ada Gray in East Lynne, supported by Charles Watkins' Dramatic co.

CINCINNATI.

Music Hall (George Ward Nichols, president): The supplementary season of the Opera Festival was brought to a brilliant close on 6th inst. Faust was rendered in creditable style 5th, with Albani as Marguerite. Despite the atrociously miserable weather 6th, Linda de Chamounix, with Patti in the title rôle, reinforced by an excellent cast, including Scalchi, Galassi and Ravelli, attracted an audience of fully six thousand people who were amply repaid for their sacrifice by witnessing one of the most artistic programmes of the season.

Grand Opera House (R. E. J. Miles, manager): The Passing Regiment held the boards during the week to very limited attendance. H. M. Pitt's rôle afforded that conscientious artist only slight scope for display of his ability, which lends color to the rumor promulgated in one of the local journals that he intends immediately severing his connection with Duff. Harry McDonough, Earle Sterling, Lillie Vinton and Emma Hinckley in their respective roles were well received. Haverly's Minstrels present week, followed 18th by Baker and Farron.

Robinson's Opera House (R. E. J. Miles, manager): Chispa with that bright little soubrette, Marion Elmore, in the title role, attracted a series of fair audiences. The play itself, while crude and in many instances strongly suggestive of M'liss and the Danites is interesting in plot and denouement. Langtry the present week, followed 18th by Callender's Colored Minstrels.

Heuck's Opera House (James Collins, manager): "The good men do live after them," Marc Antony has truly observed, and Murdock's construction of Davy Crockett evidences the ability of the thorough playwrights. Frank Mayo in the title rôle is too well known to require comment. Charlotte Behrens as Eleanor Vaughn is fully as good as any of her predecessors. Little Frankie Thropp's Bob Crockett enlisted the attention of his audiences from the outset. Collier's Lights of London this week followed 18th by James A. Herne's Hearts of Oak comb.

Coliseum Opera House (James E. Fennessy, manager): Baird's Minstrels wound up a fairly successful week at this house 11th. The programme embraced a number of entertaining specialties, notably the Royal Hand-Bell Ringers, and the contortion act of Prince Pharaoh. Notwithstanding the fact that since the reopening of the house, Manager Fennessy has netted several thousand dollars profit for his principal. Hubert Heuck, the proprietor, has concluded to close for an indefinite period, and will transfer Hyde and Behman's Specialty co. and several other attractions already under contract to Heuck's Opera House.

Items: The gross receipts of the Cincinnati Opera Festival amounted to $104,250.50, an average of over $10,000 for each performance. The incidental expenditures aggregated some $76,000, thereby allowing a profit of $28,000 to be divided between Colonel Mapleson and the College of Music, the former realizing $18,500, and the latter organization $9,500.—W. H. Strickland, in advance of Collier's Lights o' London comb. has been in town major portion of past week paving the way for the advent of his troupe current week at Heuck's.—The Minnie Maddern comb. passed through the city 11th en route for St. Louis.—I have it, from pretty reliable authority, that Frank Mayo has made overtures to Manager Davis, looking toward the purchase of Chispa, with a view of making the rôle of Zeke Stevens (Frank Losee's part) the central figure of the drama. Davis will not entertain any proposition, as his star, Marion Elmore, is under a five years' contract, and the present season (their first) has been sufficiently remunerative.—Cheek as illustrated by Roland Reed, Gus Mortimer and Smiley Walker, is due at Robinson's during week of March 11.—Marcus Mayer was still in the city at latest accounts.—Lizzie Whitehall, of the Chispa comb., severed her connection with the troupe 10th, and returned to Chicago.—Professor O'Reardon, of the variety stage, and his Tumbleronicon is delighting the patrons of Schumann's Music Hall.—W. C. Coup, of circus fame, put in an appearance in this city 8th, also Frank McKee and Charles A. Davis, representing the respective interests of Haverly's and Callender's Minstrels.—Frank Mayo will essay the King, in Hamlet, at the Cincinnati Dramatic Festival, providing Clara Morris, who has already been engaged for Emilia, will play Queen Gertrude.—C. H. McConnell, of the National Printing Company, Chicago, was in the city 7th.—Romany Rye will be brought out at the Grand during the week beginning March 19th.—Bob Miles goes East on 18th on a visit to the Metropolis, and should John McCaull cross his sanguinary path the Coroner's services will be in immediate demand.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Louis and Alice Harrison presented, during the week, Our Infant, which was very funny. Viva was given Thursday night, and was well received. The audiences have been fairly good. The Barton co., in Iolanthe, 12th.

Pope's Theatre (Charles R. Pope, manager): Salsbury's Troubadours have filled out a very big week with Fun in a Greenroom, business being enormous; one of the best engagements, indeed, of the season. Nat Salsbury is at his very best as the Old Actor, and Nellie McHenry pleases the audiences greatly as Kitty Plumpet. Marie Hunter, a handsome lady and fine vocalist, was charming as Camilla. Minnie Maddern in The Storm Child, 11th.

Olympic Theatre (Charles A. Spalding, manager): Mr. and Mrs. George S. Knight did a very light week's business in Baron Rudolph. Mr. Knight makes a careful character study in the leading roles, and received high credit. M. B. Curtis in Sam'l of Posen, 12th.

People's Theatre (William H. Smith, manager): W. J. Scanlan drew a fair week's business to see Friend and Foe, which contains many of Bartley Campbell's most stirring peculiarities. Mr. Scanlan introduces some of his musical specialties, and his songs are peculiarly melodious and pretty. Kate Putnam, in Little Nell, 11th.

Items: The Elks' annual benefit will take place during Easter week. It will be a matinee performance at the Grand.—Manager Charles R. Pope has returned from New York. He will in future have all the Madison Square attractions.—The underlinings for 18th are Black Flag at the Grand Opera House; Lotta at the Olympic; Frank Frayne at the People's, and Bartley Campbell's White Slave at Pope's.—A good piece of character work is done by Charles Overton in Our Infant; his Mr. Becks is as clever a piece of old man acting as we have seen here this season.—The new Exposition Building boom is going on and will be a success.—Pat Short, treasurer of the Olympic, will benefit in March.—The Clotilde Stephany co. disbanded here, and Mr. and Mrs. Hassan, the chief parties in the enterprise, returned to Chicago.—Manager Charles R. Pope contemplates a trip to England in late Spring.—Pope's Theatre will lose another very valuable and enthusiastic attaché, this being Ernest Albert, who will take Mr. Halley's place at the Grand Opera House as scenic artist. Mr. Halley goes to Rankin's new theatre in New York.—George Heuer, assistant treasurer at the Olympic, will benefit April 21.—Alice Harrison states that she will not travel next season. She will either attach herself to a permanently located co. or will enjoy the sybaritic luxury of a long rest.—The Dime Museum is doing a good share of business. A Fat Men's Congress is in preparation.—Horace Wall is here in advance of the Barton Iolanthe co., and is also making dates for the tour of Lytton and Agnes Sothern.—J. L. Perley leaves the Knights here and returns to New York.

BROOKLYN.

The Boston Ideal Opera co. has drawn crowded houses at Haverly's every night thus far, the advance sales being very large. The repertoire for the engagement embraces Fatinitza, Chimes of Normandy, Patience (matinees), Pirates of Penzance, Musketeers, Marriage of Figaro and Mascotte. The troupe is an excellent one in every respect, and the singing was most artistic. Mathilde Phillipps, Marie Stone, Mary Beebe, Geraldine Ulmar, Tom Karl, Myron W. Whitney and H. C. Barnabee are the principals, and they are all artists with established reputations. Manager McConnell is greatly pleased with the receipts thus far in the week, and predicts that the engagement will be one of the most lucrative of the season. Next week, Rice's Opera co. present Iolanthe.

At the Park, Sol Smith Russell has done big business with his comedy, Edgewood Folks. The play is one calculated to display Mr. Russell's peculiar style of acting; but it is not, like many star plays, entirely absorbed by the principal character. The other people all have an opportunity to do good acting, and humor and wit are plentiful. Many of the situations are comical, but all devoid of coarse humor, and the action is well sustained throughout. Sol Smith Russell, who is a host in himself, is a legitimate comedian, and he makes Tom Dilloway a distinct characterization, showing marks of elaborate study, thus evincing that his dramatic schooling has been in the right direction. The supporting co. is above the average, Rufus Scott, Fred Bond and Harry Hotto, among the male members of the organization, doing some good, conscientious acting. The ladies of the co. are particularly good, Misses Virginia Bray, Henrietta Berger, Margaret Parker and Mary Hanley comparing favorably with the ladies of any other organization which has visited Brooklyn this season, either in acting or dressing. Next week, the Wyndham Comedy co.

At Hyde and Behman's, Pat Rooney and his talented little daughter, Katie, have sung and danced themselves into the favor of large audiences. The olio this week is a fine one, a number of stars in the specialty line presenting an excellent entertainment. Managers Hyde and Behman have not had a single bad house this season.

With commendable tact Managers Knowles and Morris brought out The Corsican Brothers on Monday night, with nearly the same cast as given at Booth's Theatre, New York. The play was splendidly mounted thanks to the liberality and earnest work of the managers. Colonel Morris was busy from midnight Saturday until almost the rising of the curtain on Monday night, superintending the shipment of the scenery, while Ed Knowles was kept busy arranging the stage. So when the hour for performance arrived everything was in good shape, and the play went off without a single drawback. The house has been densely crowded at every performance, and the Brothers will probably turn in more money than any previous play this season. Treasurer Simpson states that the sale of advance tickets warrants such an assumption. Frank Bangs, an old-timer, has made himself solid here for all time by his masterly rendition of the Dei Franchi brothers, and Theodore Hamilton has also won favor. Next week the Florences in Ticket-of-Leave Man.

Items: Next week the Thalia German Opera co. will sing The Mascotte and Merry War for three nights each at the Academy of Music.—Salvini did not draw houses commensurate with his abilities, at the Academy last week.—W. F. Gilchrest, a New York journalist, has captured the $50 premium offered by the Kemble Dramatic Association for the best original play. His comedy, The Web of Society, will be presented next month at the Academy.—Alfa Merrill is in the cast of The Corsican Brothers.

BOSTON.

The Boston Museum has been crowded to the doors every night with audiences that have assembled to see Boucicault's new play of The Amadan.

The Hanlons closed a successful engagement at the Globe Theatre on Saturday evening. Jeffreys Lewis, supported by Newton Gotthold, is the attraction this week, in La Belle Russe.

Iolanthe continues the standard attraction at the Bijou Theatre.

At the Howard Athenæum Roland Reed, who made so favorable an impression here last Summer, is playing in his comedy of Cheek, supported by an excellent co.

Items: The daily papers, in speaking of the career of the late Charles R. Thorne, Jr., fail to mention his early performances in this city. Mr. Thorne's parents were great favorites here for many years, and were the leading actors of the old National and Boston Theatres, and Charlie, with his brothers, often appeared upon these stages in minor roles. After the Thornes returned from their tour around the world, C. R. Thorne, Sr., leased the National Theatre in the Winter of 1858, and opened with the play of Jessie Brown, which was having a successful run at the Boston Theatre with Agnes Robertson in the titular role. At the National Mrs. Thorne, Sr., was the Jessie, and her three sons, Thomas, William and Charles, were in the cast.—Business has never been better at the theatres than during the past two weeks.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Richmond and McEldreth, in Van, the Virginian, 5th, very poor business. The performance was undoubtedly the poorest that was ever inflicted on any audience. Whiteley's Hidden Hand, 12th; Black Crook, 20th.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Rose Eytinge, in Princess of Paris at matinee, and evening in Felicia, to fair business, 7th; as Lionette de Courlin, in Princess of Paris, to small but appreciative audience, 8th. This distinguished lady and finished actress has many friends here, and we hope she will pay our city another visit during this season.

Montgomery Theatre (Jake Tannenbaum, manager): John T. Raymond, as Major Bob Belter, in In Paradise, to good house, 2d. Gus Williams, in One of the Finest, to fair business, matinee 3d. Mlle. Rhea, as Camille, to large audience, 7th. Lotta, in Little Detective, 9th. Gus Williams (repeat), 13th; Madison Square Hazel Kirke co. (Bouvier, manager), 14th; Annie Pixley, 16th, 17th; Lawrence Barrett, 20th; Black Crook, 21st, 22d; Tom Thumb, 26th, 27th.

Items: Professor G. R. Cromwell has been giving a series of his art lectures at McDonald's Opera House, 5th and 6th, to good audiences.—Miss Eloise Buford gave a concert at Montgomery Theatre, to small audience, 5th.—Cyril Searle and Atkins Lawrence, of the Rose Eytinge comb., took a bird-hunt in company with T. S. Doron, of the Montgomery Shooting Club, 8th, and enjoyed the sport very much.—W. W. Randall, advance agent Madison Square Hazel Kirke co., was in the city, and reported business much better than last season; and Bijou Heron, as Hazel, and the veteran Couldock are drawing good houses all through the South.—Manager Tannenbaum said Lotta was doing a large business in Georgia. The advance sale of seats here for to-morrow night is large.—Chase, manager of Rhea, reports his star as doing a large business in the South. He said they played to a $1,200 house in Mobile, 6th.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Rose Eytinge opened our Lenten season 9th and 10th to good houses. Gus Williams will follow 12th; Hazel Kirke, 16th and 17th.

ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Kellogg-Brignoli Opera and Concert co., in Il Trovatore, 2d, to good house. They were billed for 3d, but owing to the inclemency of the weather, did not play. Briggs' Boston Minstrels, 5th and 6th, to fair houses.

Items: Signor Brignoli and Miss Kellogg, while here, were suffering with severe colds.—Alonzo Schwartz, comedian with Milton Nobles, is here, awaiting the arrival of his co.

TEXARKANA.

Briggs' Boston Operatic Minstrels, 7th, to fair business. Andrews and Stockwell's New Humpty Dumpty co. were due 9th; Ince's Comedy co., 10th; Milton Nobles, 12th.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. W. Williams, manager): Mrs. F. M. Bates, supported by a San Francisco dramatic co., under the management of D. J. Simmonds, played Camille Jan. 29, and Laura Courtland, in Under the Gaslight, Tuesday night. Some of the support was fair to middling, but many of the people were very poor aids to the plays. The business both nights was light.

CONNECTICUT.

HARFTORD.

Roberts' Opera House (W. H. Roberts, manager): Thomas W. Keene in Macbeth 6th to a large and appreciative audience. Mr. Keene in the title role was very fine. Constance Hamblin as Lady Macbeth and George Leavock as Macduff are worthy of special mention. Buffalo Bill comb. in 20 Days to a large and well-pleased audience, rather inclined to be top-heavy.

American Theatre (W. S. Ross, manager): Business has been good the past week. Departures: John C. Leach and Charles O. and Gertie Seamens to New York, Daly Brothers to Boston, Moore and Vivian to Troy, Bennett and Gardner to Providence. Week of 12th opened to a large house; new people were: J. W. McAndrews, Charles L. Banks, Emma Alfredo, James Sharpe, M. Leonzo, the Winnetts singing, and good wishes. Everyone pronounced it a grand success from beginning to end, and the best of good fellowship prevailed.

Elk Notes: Hartford Lodge, B. P. O. E., No. 19, was installed Sunday, 11th. Thirty-nine charter members were initiated. The visiting Brothers arrived about one o'clock. There were forty-three from New York Lodge, thirty-five from Providence, and a goodly number from Boston and other lodges. They were at once taken in hand by the Reception Committee, who had charge of them from the time they arrived until their departure. They were first seated to a dinner at the United States Hotel. After which, they got to work at once, as they had plenty to do. The offices were ably filled by the following brothers: District Deputy, Exalted Grand Ruler at Large, Frank Girard; Esteemed Leading Knight, John E. Cannon; Esteemed Loyal Knight, William Harris, of Boston Lodge; Esteemed Lecturing Knight, Stephen Parker, of Providence Lodge; Secretary, E. J. Collins, Providence Lodge Tiler; Dr. Annable, New York; Inner Guard, Robert Duncan, New York; John W. Tindale, Ex-Grand Ruler Grand Lodge; Treasurer, Thomas Brogan, New York, Esquire Archie Stalker, New York; District Deputy, E. B. Chase, Providence Lodge. By hard work the business was through with by nine o'clock. They were at once escorted to Merrill's Café, where they were seated to the installation banquet, which lasted until past midnight. Speech-making, singing, etc., were in order.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Thomas W. Keene as Richard III. to a good house, 5th; Buffalo Bill to a large audience, 8th.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse Baylis, manager): Gillette's Professor co. played here 12th to large business. Belle Jackson and Ramsay Morris were great favorites. Mr. Morris also made himself popular off the stage by his pleasant and gentlemanly manners.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Vokes Family made fun last week to very moderate houses. Romany Rye this week promises to attract. Mapleson Opera co. next week. Lawrence Barrett 26th.

Ford's Opera House (John T. Ford, manager): Minnie Maddern drew fair houses last week, and was not much liked. Warde this week in Virginius, Brutus, Damon and Pythias and Richelieu. Charles E. Ford's co. in Iolanthe 19th.

Theatre Comique (T. E. Snelbaker, manager): The Grizzly Adams comb. this week.

Items: The Washington Light Infantry made Miss Maddern an honorary member of their organization last week.—Anna Boyle, Warde's leading lady, is a native of this city. She made her debut here as Juliet about six years ago. It was a most promising performance.—"Hallet Murry," of Warde's co., is Crypti Palmoni of this city. I don't see what he wants to change his name for; his own is odd enongh.

FLORIDA.

PENSACOLA.

Grand Opera House (R. J. Lowden, manager): Rhea, 6th, played An Unequal Match to the largest and most fashionable house of the season. As Hester Grazebrook Mlle. Rhea portrayed the rustic maiden in all her innocence and simplicity; while as Hester Grazebrook, the woman of the world, she was the personification of beautiful deceit and affectation. Throughout the performance, the great artist was greeted with such applause as to render momentary pauses necessary, in order that she could be heard.

GEORGIA.

AUGUSTA.

Augusta Opera House (J. H. Butler, manager): On the 6th the Rentz-Santley Minstrel troupe gave one of their entertainments to large audience, composed entirely of the sterner sex. Ladies here go to the circus, opera bouffe, etc., where the performers are quite as thinly clad; but they can't stand Rentz—it seems.

Masonic Theatre (Sanford Cohen, manager): We had a delightful treat 7th—Hazel Kirke. There was a large and refined audience present, despite it being Ash Wednesday. Old Mr. Couldock cannot be excelled, and the newly married couple acquitted themselves admirably. I mean Bijou Heron, as Hazel Kirke, and her husband, Mr. Miller, as Lord Travers. Everything went off well. When I showed my card at the door, young Mr. Couldock, who took the tickets, told me it was a pleasure to see that paper.

Item: Lotta's date of 6th was cancelled. Manager Cohen had chartered several excursion trains for the occasion from Columbia, Aiken and Washington, some of them ninety miles distant, and had arranged for them to wait until the performance was over. He went to a great deal of expense, and is probaby out a large amount, the rush for reserved seats being very great, and the house would have been $1,500 at the least. Manager Cohen does not blame Lotta; but Augusta was disappointed.

MACON.

Ralston Hall (Turpin and Ogden, managers): Rentz-Santley Minstrels had a packed house, 5th. The olio is not as good as in past seasons. Barlow, Wilson and Co.'s Minstrels, who had date of 22d, have cancelled. The original Hazel Kirke played to big house, 8th.

ATLANTA.

De Give's Opera House (L. De Give, manager): This has been a week full of good things—a gem every night—beginning with Rose Eytinge in A Princess of Paris with a crowded house at matinee, and Felicia at night of 5th, to fair business. Then Lotta in Bob, 6th; Musette for matinee and Little Detective night of 7th, to overflowing houses. Following came Rhea, 8th, appearing as Beatrice in Much Ado About nothing, acting the part to perfection, in the presence of one of the most elegant society audiences ever assembled within these walls. A Madison Square Theatre co. in Hazel Kirke, 9th and 10th, with matinee, to very satisfactory business. Annie Pixley, 14th, 15th; Kiralfy's Black Crook, 16th, 17th.

Items: Rhea's house was the best known at regular prices, the receipts being $1,225.—On the 12th a grand concert for the benefit of the Rhineland sufferers was given at De Give's by the best musical talent of the city. Madame Herman Werner, formerly of New York, with Professor and Madame Schultze, took prominent parts, and success was promised.—The improvements on the front exterior of the Opera House, are fast approaching completion.—The *Evening Herald* proprietors having sold the paper to the owners of the *Post-Appeal*, the editor, Colonel Sam W. Small, best known as "Old Si," and brother of Frank A. Small, will, in connection with a brother journalist, commence the issue on the 11th, a weekly to be called *The Georgia Major*.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Helen Blythe and the Only a Farmer's Daughter co. announced for 3d, failed to reach the city on account of the storm. Joseph Murphy, who was billed for the 5th, failed to make connections also, and did not appear until 7th, when he played Shaun Rhue to good business. Harry Webber in Nip and Tuck, came 7th, to light business. The Madison Square Theatre co. played Hazel Kirke, 9th, and Nilsson gave a grand concert, 10th. C. B. Bishop appears 13th; The Black Flag co., 16th and 17th, and Minnie Maddern, 19th; Jumbo Davis shows his bad piece, 21st; the Tourists come 22d, and Langtry appears 23d; Haverly's Minstrels appear 24th.

PEORIA.

Grand Opera House (J. B. Barnes, manager). M. B. Curtis presented Sam'l of Posen, 6th, followed by a Madison Square co., in Hazel Kirke, 7th—both to full houses. The Nilsson Concert co., booked for 10th, failed to make connections, but will appear at some future date.

JACKSONVILLE.

Strawn's Opera House (F. C. Taylor, manager): The Harrisons came 2d, playing Our Infant (a very thin affair), to light house. Cause, a very stormy night. Harry Webber, in Flint and Steel, 5th, to small house.

FREEPORT.

Wilcoxon's Opera House: Hanley's Squatter Sovereignty co. appeared, 6th, to a good house, and was well received.

Germania Hall: Lotta Concert co. for 26th.

Item: E. C. Waters, press agent for Jumbo Davis, was in the city, 6th.

ROCK ISLAND.

Harper's Theatre (Ben. Harper, manager): Jumbo Davis appeared to a fair house, 7th. Hearts of Oak followed 8th, to a good house. J. A. Herne was indisposed, and did not appear.

Item: Jumbo Davis courted newspaper wrath by refusing to give complimentary tickets to a scribe of an evening paper. I fear Jumbo will change his mind.

MONMOUTH.

Opera House (C. Shultz, manager): Jumbo Davis to fair business, 3d. Davis' co. support him poorly on the stage; but off it they second well Jumbo's extravagant blowing about his success. A Madison Square co. in Hazel Kirke, 5th. Good house. The co. is a strong one.

LINCOLN.

Gillett's Opera House (G. W. Chatterton, manager): Only a Farmer's Daughter (Helen Blythe) to good house, 6th.

Item: The bus conveying the co. from the depot overturned, bruising some of the party. Joseph Frank, the urbane manager, wants a "bus escape."

DIXON.

Dixon Opera House (J.V. Thomas, manager): Jumbo Davis to a good houee, 9th. The trash, I am sorry to say, was well received.

INDIANA.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Catherine Lewis played a return engagement 6th and 7th, and drew good houses. Joseph Murphy 8th, 9th and 10th, presenting his Irish dramas, Shaun Rhue and Kerry Gow. Business quite good. Emma Abbott begins her engagement Monday night with Iolanthe. King for a Day and La Sonnambula will follow. The advance sale of seats is very large. Herne's Hearts of Oak 8th, 9th, 10th. The advance sale for Mrs. Langtry will begin 15th. Modjeska is underlined for the last of the month.

English's Opera House (Will E. English, proprietor): This house has been closed for the entire week. Ada Gray was billed for the last three nights; but for unknown reasons failed to appear. Frank Frayne opens Monday night in Mardo, followed by Maude Granger in A Planter's Wife.

Zoo Theatre (Gillmore and Whalen, proprietors): This week's attractions are: Manchester and Jennings, Dolph Levino, Susie Dillon, Carl Hertz, the Herbert Brothers, Sallie Newton, Magee and Allen, Fannie Knight, Mason and Titus, Charles Glidden and Louis Clement. Business continues good.

Items: Baker and Farron will give the Elks a benefit March 3, matinee and night.—The following agents have been in the city during the past week: Will O. Wheeler (Emma Abbott), George E. Gouge (Hearts of Oak), and Ben Stern (Langtry).—Encouraging rates will be given by the railroads during the Langtry engagement.

KOKOMO.

Opera House (H. E. Henderson, manager): A Madison Square co. came 6th in Esmeralda to big business. Co. first-class throughout. Scenery very fine. Baird's Minstrels were booked for 15th, but no agent has as yet put in an appearance, and chances are the co. will not come, but will fill a "special" engagement somewhere else.

SOUTH BEND.

Good's Opera House (G. E. Knight, manager): Alice Oates Opera co. 8th to poor business. A very inferior party and about half the size they advertised. Janauschek 10th in Mother and Son to fair business. Herne's Hearts of Oak 12th to a full house.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Catherine Lewis' Opera co. presented Olivette, 5th, to light business. Joseph Murphy, in Shaun Rhue, 7th, to good business. Roland Reed, in Cheek, 8th, to only fair business; support good. Only a Farmer's Daughter. Helen Blythe, 10th, before a large and appreciative audience. Frank Frayne, 16th; White Slave, 17th.

Items: The Acme Opera co., booked for the 9th, cancelled.—Ben. Stern, agent for Langtry, was in the city this week. The beauty appears here 22d, in An Unequal Match.

VINCENNES.

Green's Opera House (William Green, manager): Roland Reed gave Cheek, 7th, to good business. Helen Blythe, in Only a Farmer's Daughter, came 14th, and gave a good performance to splendid business. Frank Frayne will be here 17th; Hazel Kirke, 24th.

Item: Manager Gustave A. Mortimer, of Cheek, reports business exceptionally good, and a warm welcome everywhere. He is a great friend of THE MIRROR.

IOWA.

DAVENPORT.

Burtis' Opera House (A. L. Skeels. manager): Herne's Hearts of Oak came 7th. Mr. Herne was suffering with a severe cold, and at the close of the third act Mr. Chippendale assumed his part to the close. Minnie Hauk Concert co., 8th, to $1,100 house.

Item: Before the opening of the Hauk concert, 8th, small hand-bills were distributed to the audience reading thus: "To the sincerest regrets of Mme. Minnie Hauk and the management, Signor Montegriffo and Signor Ferranti have not been able to reach Davenport in time for the concert (they having taken part in the Cincinnati Festival), owing to the snow blockade, which delayed their train twelve hours." The audience were of course greatly disappointed.

DUBUQUE.

Opera House (Duncan and Waller, managers): Charles A. Gardner presented Karl to a large audience, 5th, with good approval of his efforts. Slayton's Colored Ideals, headed by Sam Lucas, appeared 6th, for the benefit of the Grand Army, to good business. Co. good and gave general satisfaction. Palmer, Snelbaker and Co.'s Celebrities, booked 7th, did not report. A Madison Square co. came 9th, under auspices of Library Association, presenting Esmeralda to a packed house. Maggie Mitchell comes 12th and 13th in Little Savage and Trix—her first visit in four years. Seats selling fast. Kellogg and Brignoli booked 17th; Barry and Fay, 19th; Harrigan and Hart's Squatter Sovereignty, 26th.

CLINTON.

Davis Opera House (E. M. Davis, manager): The Alice Oates Opera co. had a small house 5th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Alice Oates, as Raphael, in The Princess of Trebizonde, pleased a large audience, 3d. Herne's Hearts of Oak co. played to a large and well-pleased audience, 6th. The Chimes of Normandy, with Ida Mae Pryce as Serpolette, will be given 14th and 15th. She will be supported by home talent.

Items: Alice Oates and co. did not arrive here until after eight o'clock, having been snow-bound at Grinnell. They came through on a special train consisting of an engine and two cabooses.

MUSCATINE.

Olds' Opera House (L. W. Olds, manager): Walters' State's Attorney co. had a fair audience, 5th, which would have been much better if the weather had not been so bad. Jumbo Davis played to a large gallery, 6th.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Ida Lewis, supported by Whiteley's Dramatic co., opened 8th in A Sea of Ice to fair business. Co. good. They remain Friday and Saturday. A Madison Square co. in Esmeralda, 15th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Herne's Hearts of Oak, 5th, to a crowded house. Harry Webber, 16th and 17th; Harry Meredith, 24th.

WASHINGTON.

Emerson's Opera House (Moore and Simon, local managers): Anthony and Ellis' Double U. T. C. co., 1st, and John Dillon, supported by the G. W. Walters co., in State's Attorney, 6th—both to fair business. The latter gave good satisfaction. Booked: Arbuckle's Concert co., 12th; Gardner's Karl co., 28th.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): A Madison Square co., in which the leading rôles are filled by Belle Archer and Charles Wheatleigh, presented Hazel Kirke to a fine audience, 3d. Miss Archer's Hazel was greatly admired and conceded to bear favorable comparison with that of Effie Ellsler. The Dunstan Kirke of Mr. Wheatleigh was also a strong characterization, which the audience received with frequent bursts of applause. The other parts were acceptably sustained.

Jumbo Davis' hodge-podge of slush, 5th. Jumbo's fame had preceded him, and the number of the gulled was not as large as usual. In speaking of Davis' co., simple justice demands that an exception be made in favor of Jessie Lorne, the leading lady, who enacts the part assigned her very creditably, and is worthy of better things. M. B. Curtis in Sam'l of Posen, came 7th, and was greeted by a large house. Mr. Curtis was fairly supported, and the play presented in a manner that gave great pleasure to the audience. Attractions to follow are: Harry Miner's Comedy Four, 15th; The Harrisons, 22d.

WATERLOO.

Burnham's Opera House (E. W. Burnham, manager): Hyers Sisters, 5th, to very good house. The singing was good, but the play was considered rather tart. C. A. Gardner as Karl, 7th, to best house of the season. Karl's droll sayings and awkward gestures kept the audience in a continuous uproar of laughter. Patti Rosa, with songs and dances, made the entertainment very complete. Madison Square Esmeralda co., 13th, to good house.

KANSAS.

ATCHISON.

Corinthian Hall (Thomas Mulvihill, manager): Bishop appeared in Strictly Business, 3d, to a good house and gave fair satisfaction. Horace Lingard appeared in Stolen Kisses, a rehash of the play Baby, 5th, to a large but disappointed audience. Lingard was good, but support and play were poor.

Items: Bishop was to have given a matinee 3d, but the train was delayed by snow.—Mr. Crawford, the owner of the Topeka Opera House, is looking for a location to build a first-class house here.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Sargent's Opera co., 6th, closed a five-days' engagement. Poor business throughout and co. not very deserving. Wm. Horace Lingard, 7th and 8th, in Divorçons and Stolen Kisses. Slack business.

Topeka Opera House, No. 2, (Wood and Updegraff, managers): Chicago Comedy co., 5th and 6th, in Black Diamonds, Flirtation, and Octoroon. Business moderate.

Items: The skating rink in this town—costing something like $7,000—is hurting the theatre business this season.—The people of Atchison are throwing out inducements to Manager Crawford, of this city, to build them an opera house.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer): Sargent's Comic Opera co., 9th and 10th, to fair houses. The co. is very evenly balanced, with the charming Miss Roe at its head. We can truly say Sargent manages an entertaining co., who have entirely banished the double *entendre* which is too common in comic opera. Coming: The Pathfinders, 19th; M. B. Curtis, 23d; Haverly's Merry War, return engagement, 26th.

FORT SCOTT.

Davidson's Opera House (W. P. Patterson, manager): Dan Morris Sullivan's Mirror of Ireland, 5th and 6th, to fair business. Good gallery second night. Booked: Claire Scott, 16th and 17th; Fay Templeton Opera co., 27th and 28th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Hess Opera co. did a fair business, considering the weather, and gave satisfaction to their audiences. Mrs. Langtry and co. came 8th. She is a fair actress, and was treated as a lady by the Louisville papers. No great fuss was made over her. People went to see her, paid their money, and were tolerably pleased. I am fixed in my opinion, however, that the Lily is the handsomest women that has appeared on the Louisville stage, at least in my time. If this is heresy, make the most of it.

HENDERSON.

The only attraction at the Opera House this week was Oakes Brothers' Specialty co., which played a firemen's benefit, 8th, and had an immense house. The performance was stale, and failed to give satisfaction.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): La Belle Russe, in the hands of Jeffreys-Lewis, attracted two small houses the 5th and 6th, although the brilliant star and her fine co. deserved better patronage. John McCullough, as Virginius, attracted an overflowing house, 9th, and no tragedian ever made the success that this eminent exponent of Virginius did before the largest and most fashionable audience ever gathered in this city. The Gladiator was given 10th, and was a repetition of the triumph of the evening before. Mr. McCullough was called before the curtain over and over again at the end of each act.

Items: Manager Curtis has returned home from a brief visit to the Hub.—McCullough's engagement was the event of the season.—Manager Goodwin, of the Lewis party, had his hands full Monday afternoon.

BANGOR.

Opera House (F. A. Owen, manager): Jeffreys-Lewis presented La Belle Russe to rather a small but much-delighted audience, 7th. Should be pleased to have her come again, when she will be sure of a crowded house. John McCullough appeared as Virginius before a packed house, 8th. The enthusiasm was unbounded. Corinne's Merriemakers, 24th.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Baker and Farron, in Chris and Lena, 5th, to fair house. Two operettas, Little Red Riding-Hood and Lord Malapret of Moonshine Castle, were excellently rendered, the 10th, to a large and fashionable audience, by lads and lasses of our town, who were trained by our noted musician and and actor, Frederick J. Hahn. Among them was the little daughter of Governor Hamilton, who took the part of the Queen.

MASSACHUSETTS.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): The only performance at this house past week was Palmer and Ulmer's '49 co., who appeared 5th to a crowded house and gave a good performance of the kind. Robson and Crane in Two Dromios, 16th; Thatcher, Primrose and Co., 17th; Carrie Swaine, 19th; Roland Reed, 21st; Hanlons, 22d, 23d, 24th; Jeffreys-Lewis, La Belle Russe, 26th; Pat Rooney, 27th.

Items: The Equine Paradox is negotiating for another visit here. They would be well received.—Tony Denier's novel way of advertising by means of illustrated 'kerchiefs, made a hit here, and the gamins are all supplied with a nose-rag.—Charles Thorne is remembered here by "old-timers" as a member, with his mother and father, of the old stock company at the Worcester in '57.

FALL RIVER.

Academy of Music (George Hackett, manager): Iolanthe was produced 9th for the first time in this city; by Snyder and Grau's Opera co. The opera made a decided hit, although the co. is poor, not having a singer of any fame. Louis De Lange's song, "Said I to myself, said I," earned him three encores. The audience was large. It is to be hoped that Manager Hackett will secure a first-class co. in this opera.

Opera House (Charles H. Baxter, manager): The Wellsley and Sterling comb. in The Old Cross, to very poor business the past week.

Items: Manager Hackett came down from Providence, 8th, the first time since last November, having gone through a two months' wrestle with pneumonia.—Owing to poor business, Manager Baxter closes the Opera House, 10th. He returns thanks to THE MIRROR.—In my last letter I made mention of the trouble between the New Bedford Opera House and the city government. The rental of the house is $75 a night, and the expenses $35, leaving a profit of $40. Out of this comes the $9 license, and in addition to this the annual tax on the real estate is $437, and giving only two shows a week makes dividends very small.—John McCullough doubles prices when he comes.

NORTH ADAMS.

Wilson Hall (F. E. Swift, manager): Lillie Hall's Burlesque comb., 10th, to large audience.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Carrie Swain, 6th, under G. A. R. management, made her second appearance in this city to immense business. Tony Denier's Humpty Dumpty co., under local management, 9th, to fair business. The pantomime part was rather tame; but the specialty part was excellent. Snyder and Grau's Opera co., in Iolanthe, 15th.

Item: Carrie Swain is a great favorite here. She received four calls before the curtain. A third engagement will be played shortly.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Madison Square Young Mrs. Winthrop, to good business, 8th. Lillie Hall's comb., to a fair house, 9th.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Snyder and Grau's English Opera co. gave a good rendering of Iolanthe, to a large house, 6th. Louis DeLang, as The Lord Chancellor, was excellent, being recalled four times in the first act.

WALTHAM.

Music Hall (R. B. Foster, manager): Boston Theatre co., in White Slave, 13th, cancelling date of 8th. Thatcher, Primrose and West's Minstrels 16th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Fannie Louise Buckingham, with miserable support, 6th, to a small house. Boston Symphony Orchestra 8th, assisted by Mrs. Henschel; Bernard Listemann and Miss Radecki, to a large and appreciative audience; Boston Theatre co., in the White Slave, 19th; Buffalo Bill, 22d.

Music Hall (Simons and Emery, lessees): Aldrich and Parsloe, 6th, to a big house. Lizzie May Ulmer, in '49, 8th and 9th, to fair business, but was deserving of better; Hyde and Behman's comb., 17th.

LYNN.

Music Hall (J. F. Rock, manager): Kempa Family Female Orchestra, in sacred concert, 4th, to slim house. Tony Denier's Humpty Dumpty, 6th and 7th, to fair business. They give a good show, but the variety olio ranges from first-class to very bad. The Sons of Veterans' Fair occupied the hall for remaining three nights of the week, presenting on each evening a variety programme. The Marionettes of G. E. Emerson are a show in themselves, and furnished amusement to both old and young.

Item: M. Henry Keating, the efficient janitor of the Music Hall, has been appointed special policeman.

TAUNTON.

Music Hall (A. B. White, proprietor): Snyder and Grau's Opera co., in Iolanthe, 8th, to a fair-sized audience. Buffalo Bill, 10th, to a good house.

FITCHBURG.

Opera House (A. Whitney, proprietor and manager): Lizzie May Ulmer ('49), to a good house. Miss Ulmer is all that could be asked of in the part of Carrots. Booked: Boston Theatre co., in White Slave, 20th.

Item: The Fitchburg Hotel having changed hands, I would recommend it to the profession as a good place to stop; first-class accommodations and free conveyance to and from Opera House.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, managers): A Madison Square co., in Esmeralda, came 2d and 3d, to fair business, presenting the play in a very acceptable manner. Maggie Mitchell came 5th, 6th and 7th, to only fair business, giving us Little Savage, Lorle, Fanchon, and Little Barefoot. A good audience greeted Grace Cartland at her benefit, 8th. Pygmalian and Galatea was presented. Hanley's Squatter Sovereignty co., 19th, 20th and 21st; Emma Abbott, 22d, 23d, 24th, 26th, 27th and 28th.

Pence Opera House (C. P. Spaulding, business manager): Pink Dominos, with J. W. Jennings as leading man, was presented the past week to fair houses. J. Edwin Erving, the comedien of this house, was given a benefit 8th. The Wonderful Woman and Mr. and Mrs. Peter White was the bill for the night, and was presented in a pleasing manner. Next week, Undine.

ST. PAUL.

Opera House (Charles Hains, manager): A Madison Square Esmeralda co., 5th, drew a fine audience. The play is exceedingly well cast; each character was well played; a delighted audience was enthusiastic in applause; a very satisfactory performance throughout. Maggie Mitchell, the people's favorite, presented Little Savage, Lorle, Fanchion and Little Barefoot, 9th, 10th and 11th, four performances, to crowded houses. Fashionable and appreciative audiences greeted the winsome little lady at each performance with enthusiatic applause and hearty calls before the curtain. Maggie Mitchell has always been a great favorite in St. Paul, and no lady in the profession has a stronger hold on the the affections of our public or ever meets with a more hearty welcome. The support is exceedingly good throughout. The engagement proved most satisfactory to the management and the public. Coming: Gardiner's Girl That I Love co., 15th, 16th and 17th; Emma Abbott Opera co., 19th, 20th and 21st.

Wood's Opera House (Col. J. H. Wood, manager): Attractions week of 5th: Fanny Herring, in drama, The Girl Detective, supported by Effie Johns, May Seymour and the regular co. Attendance very good entire week. The performace throughout gave general satisfaction.

Conley's Theatre: A very good bill week of 5th, drawing good houses. Entire change of co. coming week, introducing new specialties. Last arrival, Frank Collins.

MICHIGAN.

DETROIT.

The Tourists, who have not been here for two years, drew fairly well for the two first nights of last week at the Detroit Opera House. The best feature of the show was the quartette singing, which was really good. Mapleson's Opera co. held forth for the last three nights. Patti night was on Friday, and at noon that day it was announced that she would not appear on account of illness. Money was refunded. She was to sing in Semiramide and Il Trovatore. Scalchi was substituted. Josephine Gallmeyer, announced for the first half of the present week, has cancelled dates on account of illness. Callender's Colored Minstrels 16th and 17th.

Neil Burgess and his revolving stage scored a success 5th and 6th, at Whitney's Opera House. Business was good. Haverly's Mastodon Minstrels gave an excellent show the latter part of the week. Business was exceedingly good. A change in the performance, for the better, has been made since their last appearance, and the afterpiece is now a great feature. Kiralfys' Black Crook week of 12th.

The Stephens-Gray Double co., in Swift and Sure, played to good business at Manager White's Park Theatre. The co. were well received, deservedly, and the dogs are great favorites. Little Four comb. week of 12th.

Items: Lawrence Barrett has cancelled his March dates at Whitney's, and will not appear here until April.—The Brandon Sisters Colored comb. collapsed at Holly on the 6th and had their baggage attached. The members were mostly from Bay City and a few from Detroit. —Charles O. White has received a very flattering offer to accept the management of an Eastern theatre. The patrons of the Park have been circulating a petition for him to remain.

BAY CITY.

Westover's Opera House (John Buckley, manager): Barry and Fay, 6th, to crowded house, in Irish Aristocracy at Muldoon's Picnic; 7th, Mestayer's Tourists to well filled house; 8th and 9th, Josephine Gallmeyer's troupe played to small house.

Items: Mestayer, of the Tourists co., was taken sick at East Saginaw, and was unable to appear at Bay City. The play was produced to the general satisfaction of all. —Josephine Gallmeyer is dangerously sick at Saginaw, having been attacked with typhoid fever, hence was unable to appear in this city.

COLD WATER.

Tibbet's Opera House (B. S. Tibbets, proprietor and manager): The Ensign Comedy co. played the comedy drama, Rooms for Rent, to a full house. The audience seemed well pleased with the entertainment. The Swedish Lady's Quartette 13th.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Barry and Fay presented Irish Aristocracy, 7th, to a $620 house. Mestayer's Tourists, 8th, to good business. Mr. Mestayer was left behind in Detroit on account of illness, but the co. gave a very acceptable entertainment notwithstanding his absence. Madame Gallmeyer 10th and 11th.

ADRIAN.

Opera House (Charles Humphrey, manager): Mestayer's Tourists, 3d, to light business. The night was very stormy, but those that braved the inclemency were amply repaid by the delightful performance. The Tourists will be sure of a royal welcome should they ever return. Neil Burgess, 8th, as Josiah Allen's Wife in the play, My Opinions (minus his patent revolving stage scene); good house. Everybody laughed, so everybody must have been pleased; but the dramatization of Marietta Holly's work has given the stage a piece of dire trash.

KALAMAZOO.

Opera House (F. H. Chase, manager): The Arctic World comb., billed for three performances, 7th and 8th, failed to appear until the 8th, when they played to only fair business. Coming: 10th, Mestayer's Tourists; 16th and 17th, Boston Juvenile Opera co. Week of 19th, Thornton's Comedy co.

Academy of Music (Ben A. Bush, manager): Barry and Fay's Irish Aristocracy drew out a large crowd 8th; Ada Gray, billed for this house 12th, cancelled her engagement. Joe Murphy, 14th, in Shaun Rhue; 19th, Leavitt's Gigantean Minstrels.

MUSKEGON.

Opera House (F. L. Reynolds, manager): M'liss co. No. 2, 2d, to fair house, in spite of the very bad weather.

MARSHALL.

Eagle Opera House (George W. Watson, manager): The Ensign Comedy co. came 3d in Rooms for Rent, playing to a large audience. The Boston Ideal Juvenile Opera co., in Olivette, 15th.

MISSOURI.

LOUISIANA.

National Hall (James H. Rhea, manager): Forbes Dramatic co. in Black Diamonds 8th, to a good house, performance giving satisfaction. Harry Webber, 19th; Charles A. Gardner's Karl co., March 6; Fay Templeton Opera co. 12th.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): William Horace Lingard gave three performances, 2d and 3d, to very good business. Divorçons and Stolen Kisses were the plays, to the latter of which he added his sketches. Tom Thumb, with half dozen specialty people, showed to fair houses twice daily for three days beginning 5th. Booked: C. A. Gardner, in Karl, supported by Patti-Rosa, 16th and 17th; Haverly's Opera co., 19th and 20th; Leavitt's All Star co., 26th, and Langtry, 28th.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): The dramatic event of the season was the appearance of John McCullough 5th and 6th, in Virginius and The Gladiator. The star was called before the curtain several times, and on Tuesday evening thanked the audience from the stage. The box-office receipts were the largest since the opening of the house, amounting to $2,000 for the two nights. Carrie Swain in Mab, 8th, drew a large house. The play, although good, did not please so well as Cad. Company good. Miss Jeffreys Lewis, in La Belle Russe, proved to be one of the finest entertainments of the season; but drew a very small audience. The Palmer-Ulmer co. paid us their third visit this season 10th, playing '49 to a good house.

NEW JERSEY.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): Fred T. Madigan's Standard Comedy co., 5th; Pat Rooney's Star comb., 9th, 10th—both to good houses. Kate Claxton, in Two Orphans, 15th, 16th, 17th.

TRENTON.

Taylor Opera House (John Taylor, manager): Pat Rooney comb., 5th, gave good satisfaction to a crowded house. Den Thompson, 6th, to a large house. Star and support gave excellent satisfaction. Hermann and comb., 9th, to standing-room only. His marvelous feats of sleight-of-hand amused and astonished all present.

Grand Central Theatre (John Winter, manager): Business during past week has been only fair. Announced: The Ordeys, Shannon and Vidocq, Lang and Rosa.

Item: J. M. Hill's representative must have done good work here, as one of our clergymen advised all people to attend the performance of Joshua Whitcomb, in his sermon.

NEW YORK.

TROY.

Griswold Opera House (S. M. Hickey, manager): A Madison Square co. in Esmeralda 6th and 7th had good houses. Willie Edouin's Sparks 8th; fair attendance. The Florences 9th and 10th finished the week in Mighty Dollar and Ticket-of-Leave Man. Collier's Lights o' London every evening and Saturday matinee of the current week.

Rand's Opera House (G. Rand, manager): Nothing the past week. Tony Denier's Humpty Dumpty troupe appear 14th and 15th. Louis Baum's co. present Maid of Arran 16th and 17th, with matinee Saturday afternoon.

Grand Central Theatre (Peter Curley, manager): The attendance the past week has been good. George W. Kenway (Gentleman George), the Thompsons, Oliver and Edith, are the new attractions for this week.

Item: Kate Denin-Wilson, who was here last week with the Esmeralda co., was formerly Kate Denin, of the sisters Susie and Kate—very popular at the old Troy Museum, in the box-office of which she was married to Charles K. Fox, comedian, and brother to Humpty Dumpty Fox.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Mr. and Mrs. W. J. Florence in Mighty Dollar 5th and 6th, and Ticket-of-Leave Man 7th drew large and appreciative audiences. The performance on Monday evening was for the benefit of the Homœopathic Hospital. It drew out a large number of our best people, and proved quite a social event. During the progress of the piece Mr. Florence came out of his character long enough to take the floor in his own proper person. He said: "While I am here I would say a word or two. First, to congratulate you on the superb house you have got to-night, and then to say that, being an Albanian by birth, I rejoice in the prosperity and extent of your institutions. It gives Mrs. Florence and myself great pleasure to add, in a slight degree, to your entertainment this evening, particularly before so many excellent friends of the Homœopathic Hospital. And then, permit me to observe, this does not look like a homœopathic affair, its size is so extraordinary. Believe me, ladies and gentlemen, I am much obliged to you for the call, and again congratulating you upon the success of the present occasion, we will proceed with the play." The Madison Square co., headed by John E. Owens, presented Esmeralda during the latter half of the week to a succession of large houses. The play was given in a most admirable manner by a cast good in every particular, and very evenly balanced. The character of Elbert Rogers as portrayed by Owens, ranks side by side with his famous creations, and is entitled to the highest praise as a faithful and natural characterization. While Mr. Owens is, of course, the attraction in the cast, the efforts of Annie Russell, Charles B. Welles and Mr. and Mrs. Walcot in contributing to the general effect cannot be passed by without special commendation for the artistic finish of their several performance. Brooks and Dickson's World 12th, week.

Levantine Theatre (F. F. Levantine, manager): Sullivan and Gaylord's Female Mastodons week of 5th drew good receipts; entertainment fair. The Kernells and Kitty O'Neil comb. 12th, week.

Items: Mr. Florence attended the annual dinner of the State Medical Society on Wednesday, and in response to the toast, "The Drama," said, among other things, that he had taken his degree of M. D. (Mighty Dollar).—Manager Levantine has sent the Lillie Hall Burlesque co. out on the road to play the river towns and the Northern circuit. They will remain out until 1st of April, and possibly longer, if business warrants.—A new comic opera, by Professor T. S. Lloyd, of this city, entitled Pompair, will be produced at the Leland April 26, 27 and 28.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The Goodwin-Thorne Black Flag co. did a fine business 5th, 6th and 7th. The quiet acting of E. F. Thorne and the comedy work of Nat Goodwin was a treat, and the audiences deservedly applauded. Baum's Maid of Arran co. played to medium houses 9th and 10th.

Corinthian Academy of Music (Arthur Leutchford, manager): Janauschek was the magnet that attracted fair houses afternoon and evening of 7th, appearing in Marie Antoinette and Zillah. In the latter play the fair star has fine opportunities to display her well-known powers. Callendar's Minstrels played to standing-room only, 8th, and the entertainment was first-class in every particular. George H. Adams' Humpty Dumpty troupe to fairly good business, 9th and 10th. The specialty part of the programme was particularly interesting. Booked: Jesse James comb., 15th, 16th and 17th.

Washington Hall (M. Filon, proprietor): Booked: Camilla Urso, 19th.

Item: A young man named O'Brien attended the evening performance at the Grand, 10th, and occupied a front seat in the gallery. Before the play was over he fell asleep, and when the audience dispersed he did not awaken, and the house was closed. He did not rouse from his slumber until early Sunday morning, when, in a half-dazed condition, he arose, and, not realizing where he was, fell over the gallery rail and was precipitated into the orchestra, and wonderfully escaped serious injury after his fall of about thirty feet. He was badly bruised, but in a short time sufficiently recovered and made his way out through a back door.

BUFFALO.

Academy of Music (Meech Brothers, managers): Business was excellent week of 5th. Haverly's Mastodons started the ball rolling. Packed houses greeted them both evenings. From a minstrel standpoint, they presented one of the best shows of the season. Maude Granger, the next two nights, played her second engagement of this season, and was welcomed by fair audiences. Callender's Colored Minstrels wound up the week in good style; standing room only was obtainable after eight o'clock. Neil Burgess opened the 12th to good house. Salsbury's Troubadours, 15th, 16th and 17th.

Wahle's Opera House (Emil Wahle, manager): Brooks and Dickson's World co., 8th, 9th and 10th, to fair business. They were unfortunate the opening night in not reaching the city till six o'clock, having struck high water among the Pennsylvania hills. It was after nine before the curtain was lifted to show the good ship leaving the gold-diggings. Baum's Maid of Arran co. opened 12th. They divide the week with Lillian Cleves.

St. James Hall (Thomas Carr, manager): The Fisk Jubilee Singers, 8th, to good house. Mapleson's Opera co. will give us Trovatore 14th.

The Adelphi (Joe Lang, manager): The Big Four, week of 5th, pleased full houses. They had been here before this season. Furnished Rooms to Rent is the attraction this week.

HARLEM.

Mount Morris Theatre (J. W. Hamilton, manager): Herrmann opened 12th, to fair house. He was well received, and kept the audience in an uproar from the opening to the close of the entertainment. Messrs. Howell and Darvin were first-class in their spirit-medium performance, and their mysterious appearances in all parts of the house at the most unexpected moments created a deal of merriment. Prince Owata Katsnoshin, the Japanese stick balancer, gave the best performance in that line I ever witnessed. Mlle. Addie also appeared in her time-worn ariel suspension act. John Wingfield's Dog Circus is a reproduction of every other dog performance, and, although first-class, is only a weak imitation of Prof. Parker, who originated this entertainment. The performance on the whole was good, and undoubtedly will draw full houses for the remainder of the week. Smith, Waldron, Cronin and Martin's Big Four Minstrels, 19th.

SENECA FALLS.

Daniel's Hall (George O. Daniels, manager): The McGibeny Family Concert co. gave a very pleasing entertainment to the largest house of the season, 6th. Mrs. McGibeny was unable to appear with the co., being ill in Syracuse.

PORT JERVIS.

Lea's Opera House (George Lea, manager): Abbey's Double Uncle Tom's Cabin co. 10th; two performances. Good audiences were present at both performances. The presentation was not, however, as good as was expected of them. They advertised two Topsys, and had but one. She rather overdid the character. Their street parade was a very slim affair, and the singing was beneath notice.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Baum's Maid of Arran co. 5th to good house. The co. is much improved this year. George H. Adams' Humpty Dumpty co. will be here 15th.

Item: Our Opera House is a perfect trap for cold-catching. The foundation of many a severe sickness has been laid by sitting through a play in a theatre where the mercury registered forty or forty-five degrees. Our otherwise attractive and well-appointed Opera House is in this respect reprehensible.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Lillian Cleves appeared in Camille 5th, and The New Magdalen 6th to poor business. Miss Cleves is both a handsome woman and an able, painstaking actress, and is making a great success in her rendition of Mercy Merrick. Young Mrs. Winthrop 16th.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): Louis Baum's Maid of Arran comb. delighted a fair audience 6th.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Janauschek, as the Countess in Mother and Son, to a $250 house 8th. Although having a severe cold, she sustained her splendid reputation.

KINGSTON.

Music Hall (Du Bois and Nichols, managers): Lillie Hall's Burlesque co. came 8th to good business. The co. is a good one, with one exception—Bobby Daily—and he—well, he is not what he claims to be, "the monarch of song-and-dance." He is monarch of nothing except hamfatters. The show is a good one.

AUBURN.

Academy of Music (E. J. Matson, manager): Lillian Cleves, as Mercy Merrick, in The New Magdalen, 7th, played to splendid business. The McGibeny Family gave two excellent concerts, 9th and 10th, to good business. The Rankins in '49, 15th; Lillie Hall's Burlesque co., 19th; Janauschek, 22d.

Opera House (A. Shimer, manager): A Madison Square Theatre co. in Young Mrs. Winthrop, 19th.

ELMIRA.

Opera House (W. E. Bardwell, manager): Baum's Maid of Arran, 7th and 8th, to fair audiences. A good co. with a good drama. Young Mrs. Winthrop, 22d.

Items: So far this season's business has been an excellent one.—Will Hart, chief usher at the Opera House, is doing the "Dramatic Drifts" in the *Sunday Tidings*. He quotes largely from THE MIRROR, of course.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): John A. Steven's, 5th, in Unknown, to fine audience. Brooks and Dickson's World, billed for 6th, arrived too late to give performance; high water. Kennedy Brothers and Allen and Bruno's Comedy Alliance, 7th and 8th, to light business. Leavitt's New Gigantean Minstrels, 9th, to smaller audience than usually greets a performance of this kind. Neil Burgess, 19th; a Madison Square co., 21st, in Young Mrs. Winthrop; Thomas W. Keene, 23d.

BATH.

Opera House (M. S. Purdy, manager): No attraction for this month. Three troupes have written for dates in March; hope we may be favored with some good entertainment.

Items: Janauschek and co. breakfasted at the Nichols House on Wednesday morning, en route for Rochester, having played at Scranton, Pa., the night before.—Harry W. Semon, the gentlemanly contracting agent for Adam Forepaugh, was in town on Thursday and Friday, making contracts with bill-posters for the use of all their boards until Sept. 5, 1883. The date given for Bath is Sept. 4. This place is called the best circus-town in Western New York.—A new Opera House is to be built during the coming Summer, to be known as Hall's Opera House, the proprietor being H. S. Hall, editor of the *Steuben Courier*. It will be erected on the ground floor, having a seating capacity of eight hundred, including a gallery; will be lighted by electric light, furnished with a large and convenient stage and first-class scenery. The management has not been given yet, but it is understood to be one of our most popular young business men. It will be a building that will be an ornament to the town, and one that will be well patronized by our people. It is expected to be ready for use by Sept. 20, 1883.

SALAMANCA.

Opera House (Ainsley and Pitts, managers): Allen and Bruno's Comedy Alliance, 6th, to very poor business. Owing to the loss of part of their wardrobe, Allen and Bruno did not do as well as they otherwise would. Crawford and McKisson did some fine high kicking, and were also good in song-and-dance. The Kennedy Brothers did some of the finest mesmerising I ever witnessed.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): New Orleans Minstrels, 21st.

Item: Genevieve Sawtelle, formerly of the Sawtelle comb., who has been spending the Winter at school here, left this week for New York, which place she expects to make her future home.

UTICA.

Utica Opera House (Theodore L. Yates, manager): 9th and 10th, Waterman's B. I. U. T. C. co. gave three performances (matinee) to very good business, but a very poor co., with one or two exceptions. Booked: [illegible] Jesse James comb.; 22d, Frank Mayo; 24th, Haverly's M. D. co.

OHIO.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): Manchester and Jennings' Specialty co., 7th, to fair house. They gave a first-class entertainment. Mr. Jennings did not appear, being on the sick list at Indianapolis. Anthony and Ellis' U. T. co. 8th, good house, fair performance. Booked: [illegible] Band 22d; Hess Opera co. 23d; Gymnasium 24th; Only a Farmer's Daughter 26th; Baker and Farron 27th.

Black's Opera House (George H. Coles, manager): Emma Abbott English Opera co. 8th to an elite house. If a thronged house and much enthusiasm, are to be taken as "pointers," Abbott's reception was little short of an ovation. Springfield admires her as a woman, is charmed with her singing and acting and never misses an opportunity to attest its regard for her. She received several calls before the curtain. The opera was La Sonnambula, and it was well rendered, concluding with a scene from the opera Elixir of Love. The audience was a very fashionable one.

Item: Colonel H. Tyner, the popular bill-poster and manager, is not the one mentioned two weeks ago as going out the coming season with the W. W. Cole party, but his late assistant, Frank Tyner.—Gussie Newcomb, the Eva with the Anthony and Ellis' U. T. co., is a daughter of the veteran minstrel, Bobby Newcomb, and plays the part well.—Abbott paid Black's Opera House a high compliment in saying that it was the cleanest house she has played in the state.—Our leading German citizens are clamoring for a good German theatre co. We have not had one since the opera houses have been opened. Manager Trump of the Grand is negotiating for an early date with a good co.—Manager Coles of the Black's realised handsomely on the Abbott engagement. His success was well deserved, for the engagement was worked up with admirable tact and energy.—Harry Kennedy, representing the White Slave co., was in the city Thursday.—Oscar Cobb, theatrical architect, Chicago, was in the city Thursday.—The Langtry event event at the Grand, 19th, promises to be brilliant. Excursion trains will be run from all the near-by towns. —Managers Robert Manchester and Joseph Chenet will please accept thanks for courtesies.

AKRON.

Academy of Music (W. G. Robinson, manager): Goodwin-Thorne Black Flag comb. 9th and 10th to big houses. Audiences well pleased. Goodwin is a great favorite here, and on his first appearance was greeted with prolonged applause. Coming: Kellogg-Brignoli Concert co. 16th; John A. Stevens' Passion's Slave Mar. 1; Leavitt's Giganteans 2d; W. J. Scanlan's Friend and Foe 5th; Aldrich and Parsloe 6th.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Mapleson's Opera co. gave Trovatore to large and fashionable audience, 7th. The Catherine Lewis co. did good business, 9th and 10th. They sang Olivette and Mascotte. Kellogg-Brignoli Concert co., 13th; Baker and Farron, 14th, 15th, 16th and 17th; Passing Regiment, 19th, 20th and 21st.

CANTON.

Opera House (Louis Schaefer, proprietor): Harry Meredith in Ranch 10, 5th, was billed for Cleveland, O., week of 5th, but on account of floods and high water in this vicinity, was obliged to remain in Canton Monday evening and opened to a very fair house, notwithstanding his being here the Saturday night previous. Coming: Kellogg-Brignoli Concert co.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, manager): Carrie Stuart 5th in Fogg's Ferry played to very good business. Bertha Welby comb. in One Woman's Life 6th. Despite the unfavorable weather there was a fair house. This was Miss Welby's second engagement this season. W. J. Scanlan in Friend and Foe 15th. William Stafford 22d; Jennie Calef in M'liss 27th.

DAYTON.

Music Hall (Larry H. Reist, manager): Manchester and Jennings' Specialty co., played a return engagement, 5th, to a large and well pleased audience. The company embraces some of the best novelty stars in the profession. A few of the many features of the co. are Magee and Allen as the Men of Nerve; Dolph Levino and Susie Dillon, sketch artists, the latter receiving a triple encore for their singing and witty sayings. Anthony and Ellis' U. T. C., 7th, to a large audience. The co. is about the same, strengthened by an additional donkey. Emma Abbott Opera co. began an engagement of two nights and a matinee, 9th, in Iolanthe, to a large and well pleased audience. Miss Abbott, as Phyllis, made a favorable impression, as did Miss Annandale and Rosewald, the latter receiving several encores.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY G. P. MORRIS AND N. P. WILLIS.

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, . . EDITOR

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Base, Frank
Bloom, Ed.
Bowers, Mrs. D. P.
Brignoli, Sig.
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Rockwell, Chas.
Rosen, Madame
Riel, Alf
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Stafford, Wm.
Stevens, James
Simpson, A. L.
Sydney, A. W.
S. F. S. (12)
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Thompson, Geo. W.
Tillotson, J. K.
Taylor, Edward
Villa, S. B.
Verona, Saidee
Verne, Buela
Venn, Miss
Westford, R. Owen
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Williams, Gus (3)
Waldro, Lizzie
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Woweys, Rose
Warde, F. B.
Wheeler, May
Woffington, Peg
Watson, S. B.
Wilson, H. T.
Wingfield, John

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Yet Another Reason.

The agitation in the matter of one-night stands is, above all, calculated to improve the moral and social position of actors. This point of view has been avoided by both the advocates and adversaries of the movement—possibly from the same false delicacy that prevented the crying evil of miscegenation being insisted upon in bygone years by the opponents of negro slavery. We propose to discuss the matter frankly.

In the early days of the drama in England actors were a nomadic set, nearly resembling in habits of life the Gypsies of the present day. They rambled about from place to place, living from hand to mouth, sleeping under the nearest tree when better lodging was not to be come by—being in reality bohemians. The law designated them "rogues and vagabonds," and sepulture in consecrated ground was denied them. Under such circumstances morality was of course the exception and not the rule. Society ignored them, and even the more respectable of the lower classes looked upon a "player" with suspicion and dislike. Gradually, however, the level of the dramatic art grew higher, and its professors rose with the tide. Instead of strolling parties of ragged mountebanks, actors began to be good citizens, settled for at least terms of months or more in cities and towns. Royalty extended its favor. Various companies were attached to the courts of monarchs and bore the title of "his Majesty's servants." They married and had families like other men, kept house respectably, and only shifted their lodgings at the end of the season, oftentimes even remaining for years attached to one theatre. From being looked upon as "rogues and vagabonds" they became reputable members of the body politic—no better nor no worse than [illegible] neighbors.

[illegible] dawned the era of barnstorming, and one-night stands, bringing back some features of the old peripatetic days and wandering habits. Homes and firesides were broken up. They were like Paddy's turkeys, which he could not count because they would not stand still, and some of the license and carelessness of life and conduct was the natural result of the retrogression.

We do not by any means assert that the travelling necessarry to the existence of the avocation of an actor necessitates these evils; but we do insist that the custom of the one-night stands, the lack of proper lodging, which must frequently occur; the utter dependence of the younger female members of the companies upon the men for aid and comfort, and the impossibility, owing to the expense of travelling, of mothers and guardians accompanying these unprotected and inexperienced girls, are causes of grave peril and entail serious responsibility on all who have the power to mitigate or abate the nuisance. When a company remains for a week or more in one town, it is possible for a young girl to settle herself more or less comfortably in correct lodgings; but when she has to start after the performance, travel all night in the train, for the most part without the accommodation of sleeping cars, which cannot always be got on short notice with slender purses—snatch at any lodging for the few hours she remains in the town wherein the company plays, and keeps this round of racket all the season through, it needs a very strong mind in a very healthy body—a veritable "meus sana in corpore sano"—to carry them through without smirch. There are more dangers in travelling than in railway accidents or hotel fires.

Charles Thorne.

Charles Thorne's death leaves a void in the profession. He was *facile princeps* among our leading men. His reputation was honest; it was not acquired by adventitious aid—it was built up by earnest endeavor, and it rested upon a firm basis of capability. The absence of all affectation and those airs—not graces—that afflicted many of his rivals was noticeable in Thorne's artistic work. He scorned to ape the artificial manners that were brought from across the sea; he strode on self-reliantly, confident in his own vigorous originality, and for that reason he reached a goal that might well satisfy any actor's ambition—he became the typical American leading man of his day. Before identifying himself with the Union Square Theatre he won his spurs in Boston and Philadelphia. As a star he never succeeded, and probably, had he lived, would never have made a deep impression. His province lay solely in the confines of a stock company, and there he shone with unrivalled lustre. The simplicity of his style, his adaptability to every character that was allotted him, the tenderness and sympathetic beauty of his pathos, the reserve force always at his command, the naturalness of every word he spoke and gesture he made—these were artistic qualities that Thorne possessed which will not readily be forgotten by those familiar with his various impersonations. He was cut down in his prime, in the very flower of his career, and the untimely taking off will be a source of keen regret not only to his warm personal admirers but to the theatregoing public of this community, in whose regard and appreciation he held an eminent position.

As a man, Charles Thorne was not generally understood. At times jovial, at times cynical, he allowed few people beyond his family and a limited number of friends to inspect the real and brightest side of his nature. For several years it has been the custom for men—actors chiefly—to emphasize Charles Thorne's faults. Because he did not extend to them his confidence, they abused him; because he concealed many manly traits of character from their knowledge, they denied that he possessed them; because he avoided the pedantic pursuits of certain dramatic cranks, they called him a brainless idler whose success on the stage was due to physique and practice. Little as he was credited with scholarly accomplishments, we believe no actor could produce life-like, thoughtful, exquisitely rounded creations, such as Thorne gave us, without the exercise of well-directed intellectual power. His Daniel Rochat alone sufficiently illustrated this. As for his generosity, although that has been frequently denied, there are many who could bear glowing testimony to it if they would. He did not wear his heart on his sleeve; but it was never turned against an appeal for aid. John Matthews, Harold Forsberg and George Middleton can corroborate us in the statement that the friends of his youth always had access to Thorne's liberal purse when they were in distress. His charity, like everything else about him, was unostentatious.

Shakespeare says, "The evil that men do lives after them—the good is oft interred with their bones." In Thorne's case it is quite the reverse. Although few men honestly believe in the satirical old maxim, *De mortuis nil nisi bonum*, yet scarcely an hour has passed since the actor's death was announced on Saturday which has not discovered some new testimonial to his good character. It seems as if the slander of several years is being wiped away in the comparative period of days. Thorne's last moments and the wishes he expressed in regard to the strange obsequies that took place on Monday morning, show the stalwart consistency of the man. He died as he had lived, an atheist, and every one who respects the few who have the courage of their opinions, whatever they may be, will respect Charles Thorne—for he was one of them.

The daily newspapers, which often devoted columns to criticisms of Thorne's acting, gave scant space to his obituary notices. This is but another sad commentary on the insignificance of one human existence, showing how little time and inclination the spectators and recorders have for wasting thought upon the player who engrossed their attention while he was on the scene, but who is forgotten as soon as his last exit is made. There is much truth in the line that Thorne feelingly repeated over and over again on his death-bed: "We are such stuff as dreams are made of, and our little life is rounded with a sleep."

Wagner.

Wagner has passed over to the majority, full of years and honors. Few leaders of the world's thought have met such enthusiastic appreciation and such bitter denunciation in life as he. Most men of mark in the realms of artistic or poetic thought have had to wait for popular worship till that worship became canonization, as being paid to one departed; but Wagner had reached the top and pinnacle of his report for good or ill while still his earthly vesture of clay clung to him closely. His view of music differed from that of others mainly in that he looked upon the poetic side as well as the merely musical. He was nothing if not dramatic. As a concert writer he would, probably, never have risen beyond a clever mediocrity; but as an exponent of thought in musical phrases he has touched the point. His characters do not vocalize in set phrase and conventional cadence of song; they declaim in music. The spirit is all in all with him; the letter merely a subsidiary aid. Thus the ordinary observer fails to perceive in his musical sayings that tuneful swing of melody that they have been in the habit of calling music; but to the thoughtful listener there is a deeper rhythm than the mere ear-tickling prettinesses of lighter men can ever reach to—a melody like the solemn tune played by the great diapason of the mighty ocean or the cheery treble of the woodland song of birds. Wagner was, or rather is—for a poet lives as long as his works—above all things, a poet-musician, and as such must ever command the reverence and esteem of all who really think, as distinguished from those who only think they think.

A Reasonable Request.

We have received the following communication, which was sent us for publication:

To the Dramatic Profession:

The newspapers here and elsewhere have recently published the particulars of a certain complaint brought against me in a court of law, together with derogatory statements made to reporters by the person who is the plaintiff in that action. The tenor of these articles was such that I have good reason to believe they have had an injurious effect upon my private and professional reputation. Indeed, I am not blind to the fact that many people have been induced by reading them to form their own conclusions respecting the case, such conclusions, it is scarcely necessary to add, being the reverse of favorable to me.

The reporters have avoided me and I have avoided the reporters; therefore my defence to the allegations has not been printed. I do not believe cases of this kind should be tried in the newspapers, but in the courts to which they are brought; and my answer (which is prepared, and which will, I imagine, considerably alter the present complexion of affairs) will be submitted to the latter tribunal. To its justice I am willing to confide myself.

My purpose in speaking for the first time publicly of this litigation is not to seek premature vindication nor to reply to the charges that are lodged at my door; but to ask that in fairness and honesty you will not prejudge me. I shall utter no protest, if, at the conclusion of the contest, you have reason to criticise me harshly. Meanwhile, I merely seek fair-play, impartiality and a suspension of judgment until the controversy is lawfully ended and its merits decided upon.

FREDERICK DE BELLEVILLE.

New York, Feb. 14, 1883.

◆

NEXT Thursday being a legal holiday, THE MIRROR will be published the day before, Wednesday, Feb. 21, at the usual hour. Correspondents and advertisers will please bear this in mind.

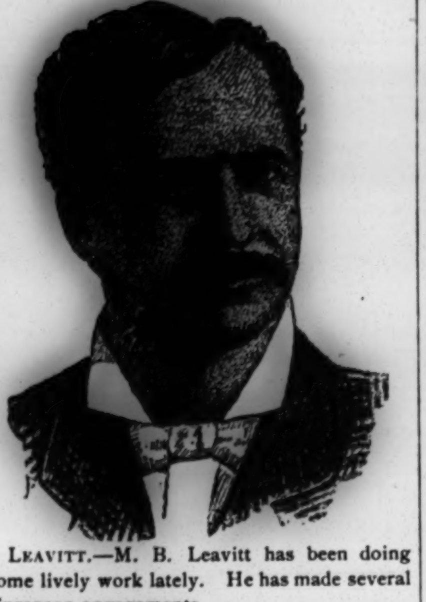
◆

THE legal dispute between Duff and Manager McCaull will probably not be settled for several days. In the meantime the defendant proposes to take advantage of the opportunity offered by the delay and produce Heart and Hand. He will trust to luck and the absence of an international copyright afterward.

◆

THERE is a flood of divorce cases surging toward the courts, which will not cause so much damage as along the overflowing Ohio, but will wash out the dirty linen in several homes. The journalistic and theatrical professions are equally represented by the various contestants.

Personal.



LEAVITT.—M. B. Leavitt has been doing some lively work lately. He has made several European engagements.

SWAIN.—Carrie Swain will appear in Boston at the Elks' benefit March 1.

LEAMING.—Frank Leaming, whilom treasurer of the O'Neill company, left for his home in Cincinnati last night.

MAGINLEY.—Ben Maginley will not star next season, but will hide his light under the bushel of a traveling stock company.

MORRISON.—Lewis Morrison refused a good offer from Smith and Slavin to go to the West Indies as leading man of their company.

MORRIS.—Clara Morris will appear at the Academy of Music next week in support of Salvini on the night of his presentation of The Outlaw.

RIB.—George C. Miln, the ex-preacher and present expounder of Shakespeare, fell on the stage in Richmond, Ind., the other night, and broke one of his ribs.

BOWSER.—Charles Bowser will rejoin the Planter's Wife company, Harry Lacy having met him in the matter of terms. He left Monday night for Chicago, stopping en route to visit friends at his home.

LONG.—J. N. Long, stage manager of the Tourists, will go on a starring tour next season. He has secured a well-known manager to back him with plenty of money, provided that his new play reads well enough to justify the risk.

GILCHREST.—William F. Gilchrest, a wideawake journalist, competed for the prize recently offered by the Kemble Dramatic Society of Brooklyn for an original play and won it. The piece is called The Web of Society. It will be produced at the Academy March 21.

HEREDITARY.—A play-bill of the Covent Garden Theatre, London, dated in 1828, has E. J. Parsloe down for a Chinese dance. This gentleman was the father of Charlie Parsloe the well known Chinese character artist, with Louis Aldrich in My Partner. It is a singular coincidence and it is seldom that such talents are hereditary.

BIDWELL.—With an eye to making business better for himself and for the attractions booked in New Orleans, Manager Bidwell will only keep two of his theatres open at any one time during the next season. Each of his theatres will be closed alternately one week out of every three. It is a wise move, and one that will be highly appreciated by traveling managers.

LEWIS.—Jeffreys-Lewis will appear in San Francisco either in June or July, presenting her original creation of Geraldine in La Belle Russe. N. F. Brisac, Frank Goodwin's associate in the management of Miss Lewis, has just returned from a visit to that city, where he was offered time at several theatres; but he has not as yet decided which one he will play at.

HICKEY.—William Hickey, the largest man in the profession, and who represents his brother Syl in Troy during the latter's absence from that city, came down to the metropolis Monday night to witness the opening of the Cosmopolitan. William is a king among men in more ways than in inches, and his good-natured smile during the excitement Monday night was very assuring to many of the timid in the audience. He returned to Troy on Tuesday.

COLVILLE.—Samuel Colville was met yesterday, and said that after a talk over the matter the preliminary injunction by Tompkins against him had been withdrawn, and it was lucky for all concerned, as the trial would have been expensive and tedious with matters being kept as they were before the law was appealed to. It has, however, been hard on the people engaged, who lose much time by the closing of the company. He will fill his city dates, starting out just as soon as possible: but where or when has not been settled.

PICKLES.—Harry Pickles, the efficient correspondent of THE MIRROR in New Orleans, expects to return to the stage next season.

LOTTA.—Mr. W. E. Reagan, a prominent merchant of Atlanta, Ga., tendered a reception to Miss Crabtree on last Wednesday night.

CASTLETON.—Kate Castleton writes that she has been quite ill in San Francisco; but has played her part without intermission in Pop.

DICKSON.—J. B. Dickson returned from Washington yesterday, and says the opening of Romany Rye saw all the house would hold.

WILSON.—Julia Wilson was too ill to do her part in Josh Whitcomb, in Newark, last Friday night, and the Park Theatre was closed. The little lady had recovered sufficiently to appear on the following night.

SCHOEFFEL.—John B. Schoeffel, manager of the Park Theatre in Boston, was in the city on a business visit. He reports the season at the Park as the largest in the history of the house, and that the Mather engagement is immense.

DICKSON.—John T. Dickson, manager of Wyndham, spent yesterday in New York, and returned last night to Philadelphia, where he says the company are playing one of the best engagements of the season.

MORRIS.—Col. Theodore Morris, by characteristic push and energy, has brought the Grand Opera House to the front rank among the amusement places of Brooklyn. The Colonel and his theatre are equally popular with the good people of our sister city.

SOUVENIR.—During the engagement of Aldrich and Parsloe at the Windsor next week, the 1,000th performance of My Partner will be given. On this occasion a souvenir will be presented to each lady in attendance, the cost of which is nearly double the price of admission.

OSBORNE.—Rose Osborne, the actress whose portrait appears on our first page, is well known to most of our readers. Miss Osborne made a distinctive hit in Courage, Archie Gunter's last play. She was for several months leading lady with C. B. Bishop in Strictly Business. Miss Osborne contemplates starring next season in a play written for her by a prominent English dramatist.

Letters to the Editor.

COMPLIMENTS MISPLACED.

BIJOU OPERA HOUSE, NEW YORK, Feb. 9, 1883.

Editor New York Mirror:

DEAR SIR:—In justice to Mr. Jesse Williams, the conductor of the Bijou Opera House, allow me to state that he is entitled to the credit for the training of the chorus. I have nothing whatever to do with that department of the theatre. Hoping you will contradict the latter part of the article which appeared in this week's issue of your paper, I remain

Yours very respectfully,
CHARLES F. WERNIG.

SOME SPECIAL GRIEVANCES.

AURORA, ILL., Feb. 10.

Editor New York Mirror:

You have no idea how eagerly every word in THE MIRROR is read now-a-days by every person in any way interested in theatrical business. Since it has begun in earnest to advocate necessary reforms it is our "guiding star." True, every one-night-stand manager knew that his town was over-played, and that that was the reason he did not get better attractions to visit his city. Yet until THE MIRROR began to agitate the matter very few took a determined stand. The managers of travelling combinations will have reason to be very thankful to THE MIRROR; and when we local managers get to living in our mansions in a few years we will invite you to call and see us in person—and you will be made as welcome as your weekly call on paper now is.

Now, then, I have two more evils to mention that *must* be corrected, and how else can it be done except through THE MIRROR? What I refer to is (1) the cancelling of dates and (2) the cutting of plays.

Let me give you a few illustrations that have happened recently. If I was to go over the ground for six months I would fill a whole page. The Big Four combination was booked with me for a date early in December. The date they held was wanted by no less a company than Denman Thompson (Joshua Whitcomb). Yet one is all I could take for the same night. About Dec. 1 the Big Four asked to change date, and although I had lost an attraction on their account, I changed. Then in a short time they asked to change again. I accommodated them. Finally they changed to Feb. 6. One of Mr. Gardiner's attractions wanted Feb. 6, but I had to refuse him. Now, see the treatment I received in return for my losing two attractions—the Big Four went East from Detroit instead of coming here, and never as much as sent word to me.

Then a later one. For months the manager of Bertha Welby has been filling my office with "slush" about a fight between herself and C. R. Gardiner. He also sent scores of press notices, some of which I used. Less than a week ago I had to refuse a chance to rent my opera house March 1 to Dr. Hedley for a lecture, because Bertha Welby had that date. Yesterday I received a postal asking me to cancel her date, which I shall refuse to do. I am tired of losing money in that way and I am going to look out for No. 1.

The second evil to which I refer above is carried on to such an extent that you would hardly believe it. Many managers try to see how much money they can expend on fine paper; how much money they can get into the house, and how light a performance they can give. They advertise "special scenery" when they haven't one piece, and even when they have they do not use it. Take, for instance, the Neil Burgess company. At best his play is miserably poor. He had a date in Chicago the week after the Saturday night he was here, and he shipped all his scenery through here to Chicago and cut out the last act entirely. Only two days ago E. M. Gardiner came here with The Girl I Love company. When the company arrived I went to the hotel to see them, and found that Fitzgerald, whom they had been advertising heavily, had not been with the company for two weeks, and that a man named Carpenter had been put in his place. I submitted to this; but when the stage manager came out before the curtain went up and said that a Mr. Keene was not present, I began to get angry. When the curtain went up and one of the principal characters (the lover and hero) was played by a stick who had to carry the book in his hand, read every line and never look up or change his position, then that was too much, and between the second and third acts I had my stage manager step before the curtain and read a note from me, telling people that they could get their money back at the box-office. Now, such a traveling manager would have played to a packed house (if he could) with only half a company, as long as he got their money. The local manager has to suffer for such actions, and so do the attractions that follow.

Some of the very best companies on the road have cut their plays to pieces, and simply walked through their parts and repeated their lines. They do not seem to care. They are with us only one night, and they are in a hurry to get back to their hotel. The manager of the company only watches to see how much money he can get out of it—no one cares to try and please the people whose money has been received.

A year ago John A. Stevens was billed here in Unknown. He was at Elgin and Rockford the two preceding nights, and the local managers there telegraphed me: "Star not with company." From one of the company I leared that the star was doing Chicigo, while a new man was trying to do his part, and the manager trying to "do" me. Would you believe it, that manager was a little vexed because I published a card over my name in two daily papers that day, stating that the star was not with the company, and that those who had purchased tickets could get their money back.

Now, won't you attack these evils until they are wiped out? You can correct them. Notify your correspondents to keep you posted on such things, and speak of them editorially. Then they would be marked and watched.

One word more. I notice that all the managers of good repute care only for THE MIRROR.

R. W. CORBETT,
Manager Opera House.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

Lillian Russell's illness has occasioned as many false newspaper reports as O'Donovan Rossa's dynamite plots against the English Government. She is *not* going to Europe, to Florida or Bermuda, and she has *not* had a dangerous relapse; but she will remain here in New York until Summer, and she is well enough to see her friends and eat a few of the delicacies which in great abundance are sent to tempt her appetite every day. I understand that Miss Russell will head an opera company of her own next season and play an extended engagement with it in New York. Several people of means ask her to accept their backing, for they have unbounded faith in her ability to draw as a star. The original operas that promising native composers have sent in for examination during her long illness would fill a good-sized storehouse were the prima donna willing to assume the expense of retaining them all.

⁂

Actors call their brethren who habitually break in on their speeches "cue-chewers." Osmond Tearle is not one of these; but the other night he inadvertently cut two lines belonging to the little girl who plays the part of his daughter in The Silver King. After the curtain fell Tearle caught the little one up in his arms, kissed her and said: "I hope you'll pardon me for cutting out your speeches—I'll be careful not to do it again."

"Oh, never mind," replied the precocious youngster, "all of the little members of the profession have to put up with that sort of thing!" There was a sly hit in the child's retort which probably was not intended.

⁂

Fred Paulding has developed a baritone voice which he manages very well. I must confess I was somewhat surprised when the young tragedian told me a day or two since that he is going to try for a position in comic opera. From Shakespeare to Lecocq is a long step; but I admire the young man's pluck and wish him luck if he gets the opportunity he is looking after.

⁂

Salmi Morse—or his capitalist—is losing a good many shekels pending the decision of the Court in regard to his Passion Play. The musicians who are rehearsing draw $700 a week for their services. That is by no means the only item on Morse's pay-roll. It appears to me that all this foolery will not profit the projector in the end. Public opinion is a powerful enemy to contend with, and whether the presiding genius of the Shrine on Twenty-third street gets his license or not, the speculation is not likely to meet with any great degree of popular favor.

⁂

Solomon, the composer of Billee Taylor and Virginia, met Wallack's leading man the other night at the Lambs, and burst out laughing. "Don't you remember me?" said Solomon. "I do not," answered Tearle. "Perhaps you recollect a Christmas pantomime at Liverpool in '69, and a chap who used to throw his heels over his shoulder, and a little old man of the sea who trotted around and threw the legs down again?" "Yes." "Well, *you* were the chap with the heels, and I am the bloody little old man of the sea." They had not met in fourteen years; but the acquaintance was renewed where it left off.

⁂

Edwin Price tells me he has been swamped during the past few days with letters and telegrams from managers in all parts of the country who want to make dates with Fanny Davenport in Fedora. The task of picking out "time" is decidedly pleasanter than that of seeking it.

⁂

John Matthews' dog Dorcas in her dumb fashion will mourn the loss of Charlie Thorne. She was an especial pet of the dead actor, and often accompanied him in his walks about town. It was not uncommon to look from my sanctum window and see Thorne giving Dorcas a romp in the park. Next to her master, I believe of all her numerous circle of friends she loved Thorne best.

⁂

John Howson, when asked if Heart and Hand would be brought out at the Bijou to-night, answered: "Yes—with the provisional D. V.. which in this case must be translated 'Duff willing.'"

⁂

For the benefit of many eager inquirers, and to silence general report, I solemnly declare that The Mirror's Giddy Gusher is not Aunt Louisa Eldridge. The worthy actress has scarcely known a minute's peace of mind since the story ascribing the Gusher's clever screeds to her were whispered into her astonished ear.

⁂

A Fenian manifesto from the ingenious Boucicault's pen always makes its appearance two weeks before the adaptive gentleman brings a new Irish play to New York. But this year it came one week earlier than usual; its strength was greater than usual, and the premature giving out was doubtless planned to work on the same principle as the hearty supper that a cautious dyspeptic usually eats one hour earlier than is usual, in order to give it ample time to digest.

⁂

The phenomenal success of Mather is clearly demonstrated to the careful observer by the character of the critics who recognize and those who do not admit her talents. A great actor, like a great novelist, poet or statesman, always occasions loud disparagement as well as hearty admiration. The minnows who dare not venture beyond the shallows of prejudice and ignorance always watch with envy and malice those that swim in the deep channel of success. Thackeray, Dickens, Byron, even Dante, Goethe and Shakespeare, have their opponents as well as their admirers, and as it is in literature so is it with actors. Booth, McCullough, Anderson and Jefferson have their detractors whose artistic dislike is as intense as the opposite feeling of their supporters. But quality and quantity are two factors that enter into one's judgment of the merit of these controversies. The public and those critics whose opinions are worthy of respect, in all those towns and cities in which Mather has appeared, unite in pronouncing her a dramatic genius whose future will rival in brilliancy the brightest records left by the greatest lights of our stage.

⁂

The *Sun's* criticisms are written by Blakely Hall and Franklin File during Laffan's absence in Europe, the work being evenly divided between the two gentlemen. I inadvertently omitted Mr. File's name when speaking of this matter last week.

⁂

It will surprise no one to hear that the London correspondent of a certain unmentionable paper printed in this city is the agent who procures surreptitious copies of French and English plays and operas and sends them over here to sell. An opera soon to be produced up-town was procured by this means.

⁂

On Saturday night the Stuyvesant Club held its annual election. Osmond Tearle was elected President and Messrs. King, Strauss, Marsden, Clare, Fiske, Aronson, Robertson, Deedy, Lyster and Yard were chosen as Council. The selection of these gentlemen gives the Club a governing committee which represents the interests of its actors, artists, journalists, physicians, lawyers, musicians, managers and business men. Following the election came a supper and social entertainment, which were about equally successful. On the evening in question the Stuyvesant moved into new and more commodious quarters than they had previously occupied. The club-house is now larger and handsomer than the Lambs', and in location it is unsurpassed by any similar organization in the city. The atmosphere of the place is congenial to professional members, who find all the comforts and luxuries without the stiffness and snobbery of some pretentious institutions I might mention. In the brief space of three months it has become firmly established, without debts, but with a large, select and constantly expanding membership, and in purpose and operation it precisely fills the want its founders had in view. Before Summer arrives I hope to see still more actors' names on the Stuyvesant directory. As I remarked once before, it has become veritably the club of our dramatists. Campbell, Fawcett, Marsden, Miller, Gunter, Morris and Barnes are enrolled. By the way, Edwin Price, John Howson and Daniel Frohman have recently joined.

⁂

An absurd story got abroad Monday and was published in an afternoon paper to the effect that Frederick de Belleville had taken French leave on Saturday, leaving Mr. Palmer in the lurch. It was wholly false. It probably originated in the absence of De Belleville from the cast of A Parisian Romance on Saturday afternoon and evening, when he was engaged with Judge Dittenhoefer preparing a voluminous answer to the complaint in the case that has recently attained considerable notoriety. He was absent from duty by leave of Mr. Palmer. On Monday night he resumed his part, and will no doubt continue in it until the end of the run of A Parisian Romance.

The Germania.

A representative of The Mirror called at the agency of J. Alexander Brown yesterday, and asked him regarding the future of the Germania Theatre, for which house he is booking attractions.

"Mr. Boucicault will open the house, under Mr. Wallack's management, March 26, presenting The Amadan, and will play a season of twelve weeks."

"Will Boucicault manage the theatre next season?"

"No; Mr. Wallack will do that himself. An arrangement had been made by which Mr. Boucicault had the place for one year; but that is off now."

"What other engagements have been made?"

"Henry Irving will play seven weeks, beginning Oct. 26. Then engagements have been made with Robson and Crane, Joseph Emmet and John McCullough. Negotiations are pending with Lotta, Sol Smith Russell, The White Slave, Aldrich and Parsloe, in My Partner, W. J. Florence, John T. Raymond and The Lights o' London, and probably Mrs. Langtry, who may remain in this country for next season. Then we are in communication with Wyndham, and have several new productions, one of which is a play owned by John P. Smith."

"The policy then seems to be to make it a combination house?"

"Yes. The idea is to make it *the* combination theatre of New York, only admitting first-class attractions, and not allowing any to play in it who have played in any other city theatre, previous to the Germania engagement, during the same season."

"Anything else new?"

"Nothing else. We would have had Mary Anderson, but she does not play in America at all next season."

Theodore Moss was seen at Wallack's Theatre, and corroborated all that Mr. Brown had said, with the addition that the house would be thoroughly renovated throughout before the opening, and that all plays put on at the theatre would be in the best style possible. Neither money nor pains would be spared to make it all that could be wished.

Heart and Hand.

"How's your fight with Duff?" asked a reporter of Colonel McCaull yesterday.

"It all commences anew. I have just had the case removed to the United States Court."

"Well, what will you do about the opera?"

"We'll produce it to-morrow (Thursday) night, as advertised."

"Not afraid of an injunction?"

"There are no terrors in the word for me. You will see that to-morrow. They cannot get out papers now soon enough."

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Belated Davy Crockett.

[BY TELEGRAPH TO THE MIRROR.]

Pittsburg, Feb. 14.—The train bearing Frank Mayo and company was an hour and a half behind time, and it was fully half-past nine, Monday night, before the curtain was rung up on Davy Crockett. Many of the audience had in the meantime been refunded their money; but the majority remained and saw what was anything but a cheerful performance.

At Library Hall Duprez and Benedict's Minstrels opened to a large house; but the show was so tart that many of the audience left before the fall of the curtain.

The Davene combination opened to a large and enthusiastic audience at the Academy.

Late Saturday evening the baggage of the Wilbur Opera company was seized by the sheriff, upon a suit brought by Managers Sell and Gilmore, of Erie, Pa., who claimed damages for an alleged breach of contract. The case was heard on Monday morning at 10 o'clock; but the attachment was dissolved, the Judge decreeing that the action had not been properly brought. The attorney for Sell and Gilmore took out another writ; but before the attachment could be issued Wilbur had hied him beyond legal limits.

The advance sales for the Mapleson Opera season have been the largest ever known in this city.

Up at the Lakes.

[BY TELEGRAPH TO THE MIRROR.]

Cleveland, Feb. 14.—Catherine Lewis is drawing well at the Euclid with Olivette. Harry Brown is with the paper on the wall, but not with the company. Mrs. Mortimer and seven chorus-singers have arrived from New York and joined the company. Prince Conti is being rehearsed daily, and will receive its first production in Pittsburg week of 26th.

Passion's Slave, with John A. Stevens, is drawing fairly at the Academy.

Humpty Dumpty Sued.

[BY TELEGRAPH TO THE MIRROR.]

Syracuse, Feb. 14.—The baggage of Adams' Pantomime company was attached here on Monday. The facts as learned are these: The company on its visit here last Winter had booked at the Grand for Feb. 12. The company played at the Wieting on that night, and Messrs. Moore and Lynch, of the Grand, began a suit for breach of contract. The suit was compromised by the payment of $100. Mr. Adams wished to cancel some time ago; but the local management would not release him.

Presence of Mind.

[BY TELEGRAPH TO THE MIRROR.]

Richmond, Va., Feb. 14.—Ford's Opera company had a packed house last night. During the second act of Iolanthe the scenery caught fire. A panic was averted by the presence of mind of Blanche Chapman and Philip Branson. Their reassurances quieted the audience. Annie Pixley had a large audience on Monday night.

Openings in Buffalo.

[BY TELEGRAPH TO THE MIRROR.]

Buffalo, Feb. 14.—Business did not boom on Monday night. Baum's Maid of Arran, at Wahle's, and Neil Burgess, with Josiah Allen's Wife, at the Academy, could only boast of fair houses.

Advance sale for Trovatore to-morrow night not extensive. Buffalonians seem loth to give up three trade-dollars for a seat.

'Twould be a chilly Monday eve if the Adelphi "got left." Furnished Rooms to Rent was offered. The public accepted the situation and filled every available space.

Emil Wahle positively denies that he is negotiating a lease of his house to any one.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

Philadelphia, Feb. 14.—Siberia was presented at Haverly's Monday evening. The play is purely a show-piece—a series of tableaux illustrative of the persecution of the Jews in Russia. Here and there the text contains Campbellisms, and many speeches are thrown in to catch the gallery. Siberia is, in fact, a play that will scarcely add to Mr. Campbell's fame as an author; but it is likely to draw money. Georgia Cayvan enacted with taste and expression the rôle of Sara. Gustavus Levick appeared as Nicolai, a Russian student. A very large audience was present.

Donna Juanita drew a packed house at the Lyceum. For an initial performance it was more than commonly smooth. Jeannie Winston, a Philadelphia favorite, as Donna Juanita, was the attraction. Will Morgan made quite a hit as Don Reigo, and looked very handsome in his Spanish costume. The cast is nat strong.

During the Kiss song, in the second act, the gallery joined so intrusively in the accompaniment that Miss Winston stopped abruptly and addressed the gods, saying: "Stop; I'm singing this song, not you." Complaint was made of the gallery by people in the audience, and the infliction will not be repeated. That Donna Juanita made a decided hit, constant and hearty applause proclaimed. Miss Winston received quite an ovation of flowers.

Salvini drew a good house at the Opera House. Benefits remainder of week, the houses being sold.

Thomas W. Keene was welcomed at the Arch by a big audience. He played Richelieu last night and reserved a box for Salvini.

In the Interior.

[BY TELEGRAPH TO THE MIRROR.]

Rochester, Feb. 14.—The Big Four attracted fine audiences at the Academy 12th and 13th and gave gave an excellent vaudeville entertainment. Salsbury's Troubadours are doing nicely at the Grand. The Lenten season does not appear to affect theatrical business.

The License Bill.

[BY TELEGRAPH TO THE MIRROR.]

Albany, Feb. 14.—The argument on the bill in relation to diverting theatre license money into the Actors' Fund, before the Senate committee, has been postponed until Tuesday, Feb. 20.

At the Leland, Monday night, The World opened for a week to rather light house. Last night there was a larger house and much applause, together with a call for J. M. Hardie.

At Music Hall, Thursby Concert company to good house. The violin playing of Mme. Liebe was the attraction of the programme.

Lucky Leavitt.

[BY TELEGRAPH TO THE MIRROR.]

Denver, Feb. 14.—M. B. Leavitt's consolidated variety companies opened at the Tabor Monday night to $800. The house on the following night was again crowded.

Barrett's Successful Season.

[BY TELEGRAPH TO THE MIRROR.]

Austin, Feb. 14.—Lawrence Barrett's Texas season is attended with great success. He opened at Millett's Opera House on Monday night with Richelieu, and last night presented Hamlet. The houses were the largest of the season.

The Crescent City.

[BY TELEGRAPH TO THE MIRROR.]

New Orleans, Feb. 14.—The Barlow-Wilson Minstrels opened their return engagement at the Academy on Monday night to a big house. Rose Eytinge is having a successful week at the Grand. Jay Rial has rented the Grand Opera House for two weeks for his Uncle Tom. This means a month of U. T. Barry Maxwell is in town visiting relatives.

Death and Funeral of Thorne.

On Saturday morning, at nine o'clock, Charles R. Thorne, Jr., died of the disease with which he had been prostrated since the third night of The Corsican Brothers at Booth's. The news of his death caused a sensation in professional circles, for although a fatal termination to the illness was not considered impossible, it was deemed improbable.

The funeral took place from the late residence of the actor, 67 Union Place, on Monday morning. The body was enclosed in a rosewood coffin covered with black cloth, a silver plate on the lid bearing the words:

CHARLES R. THORNE, JR.
Died Feb. 10, 1883.
Aged 42 Years 11 Months.

The face was exposed to view and looked very natural, the weeks of illness seeming to have changed it but little. At 9 o'clock Charles R. Thorne, Sr., Mrs. Charles R. Thorne, Jr., Manager Palmer, Will H. Morton, W. H. Crane, Will Thorne and wife, Emily Thorne (Mrs. Chamberlain), Walden Ramsey, John Matthews, Stuart Robson, Alecia Robson and Dr. Heywood, followed by a delegation from the Benevolent Order of Elks, consisting of Arthur C. Moreland, Robert S. Martin, Isaac Steinfeld, William L. Bowron, Frank V. Hawley, John A. Sheeran and John L. Wiegand, gathered at the house.

When the small company of mourners were seated, Stuart Robson stepped to the side of the coffin and delivered a short address. He said that it was Mr. Thorne's wish, many times expressed during his illness, that no ceremonies of a religious character should be performed at the funeral. Mr. Robson described his dead friend as a man who had few enemies and many friends; liberal to a fault. Narrow-minded men did not love him—generous men did. He said that at times the deceased was hot-tempered; but if he saw his error he quickly rectified it. In describing Mr. Thorne's belief in a future state, he said that it might be summed up in the sentence: "The future is a dark, impenetrable curtain, which no human being has ever drawn aside and come back to tell the tale." In concluding, the speaker quoted from The Tempest the following extract, which was a great favorite with Mr. Thorne:

> These, our actors,
> As I foretold you, were all spirits, and
> Are melted into air—into thin air,
> And like the baseless fabric of this vision,
> The cloud-capped towers, the gorgeous palaces,
> The solemn temples, the great globe itself;
> Yea, all which it inherit, shall dissolve,
> And like this insubstantial pageant faded,
> Leave not a rack behind. We are such stuff
> As dreams are made of, and our little life
> Is rounded with a sleep.

Mr. Robson then read the following telegram received from Bob Ingersoll:

> Say what your heart prompts. A few words, a few flowers are all that the living can give to the dead. The tragedy has ended; the curtain has fallen; applause cannot lift it up again. But memory and hope remain. Give my sincere sympathy to those who weep.

The friends next took a last look at the remains and the coffin lid was placed in position. The casket was then borne to the hearse in waiting, and the funeral cortége proceeded to the Grand Central depot, whence, at 10:30 o'clock, the friends were conveyed to Woodlawn Cemetery, where the body was placed in a vault. There were no religious ceremonies or other exercises at the interment.

CHARLES THORNE'S LAST LINES.

A few lines with some details of poor Charlie Thorne's last engagement will, I think, be of general interest at this moment. It has been my sad privilege to assist on the stage at the last appearances of several eminent actors. I played at Benjamin Webster's farewell benefit, when The School for Scandal was performed, some years ago, at Drury Lane, with a cast that included Phelps, Helen Faucit (the Queen's reader), Mr. and Mrs. Kendal, Harry Montague, Charles Mathews, William Creswick, John Parry, Charles Southey and others. Compton, father of the Compton that supported Miss Neilson through her last tour in this country, one of the Old World comedians, a contemporary almost of Liston and Wright, performed in The Heir-at-Law, The Hypocrite and other standard plays for the last time when I was stage manager at the Prince of Wales' Theatre, Liverpool. I could quote others; but never has my experience of a last appearance been so sad or left an impression so deep as that under notice.

Of "Charlie," as the boys all loved to call him, I knew nothing personally, though much by reputation, when we met for the first time a few weeks ago. I remember the meeting perfectly, and Charlie's hearty, genial and perfectly unaffected manner, which seemed to indicate a warm-hearted, affectionate nature, captured me as easily as it evidently had the scores of friends and acquaintances his long and varied professional life had enabled him to gather around him. I was playing an engagement with the Lingards while the rehearsals of The Corsican Brothers were in progress, and, as Mr. Stetson was good-naturedly satisfied at my attendance at only one or two of them, I saw little of poor Thorne till the run of the piece commenced,. Still, even then several things occurred which to-day possess a deep and melancholy interest. I was naturally much struck when we did meet at rehearsal to observe how strangely imperfect he was. Indeed, it was a subject of comment among the members of the cast. However, it was universally conceded that he would be all right at night. Once when he had stumbled very much in a scene with me, and, as I fancied, was slightly embarrassed by the fact, I thought to relieve it by alluding to the length of the part and the poor literature of the piece which made it particularly troublesome to study. His reply in words was of small account; but the tones of his voice and the expression of his face said plainly: "It's good of you, old fellow, not to sneer at a man who is too sick and too little master of his brain to study his part." Passing now to the dress rehearsal, which occurred one Sunday evening, I can personally recall only one significant circumstance. When at last we came, late in the evening, to the long scene where Louis dei Franchi tells Martetti (the part I played) of his love troubles, he said, in a weary voice, as he threw himself into the chair: "Oh, well, we don't need to go through this scene anyway; I'm perfect!" and he looked up at me. I shall not readily forget that look, nor am I able to begin to describe it. It said at once, "I don't know it; I can't study it; I don't want them to see me stumble; we can get through at night; don't show me up. I'm ill—so ill." This may read like pure imagination, I know; but, after all, actors are more or less sensitive, and I felt that his look meant this. Needless to say my assurance of there being no need to go through the scene was added to his, and it was passed. To endeavor to convince the reader how strangely I felt about his condition, I sought ont an intimate friend of Charlie's, and intimated that I fancied he had over-studied the part; I would not tell the truth, and suggested a simple plan whereby, even then, he could gain a better knowledge of his words.

The performance will be well remembered. We all pulled poor Charlie through, and I think but twice through the progress of the performance did he indicate what a fine artist he must have been. The way he said to Chateau Renaud in the third act, when the latter remarks, in allusion to the attitude of protector assumed by Louis toward Emilie de Lesparre, "I know with whom I have to deal," replies Louis: "If you mean me, sir, you'll find me at home to-morrow during the whole day"—the effect on the vast audience at Booth's was electrical, and for a second or two the action of the play was wholly stopped. Writing as an absolute stranger to the deceased artist until within the last six weeks; never having seen him play once even, his delivery of this one line must remain with me for ever, an associate recollection with such efforts as Salvini's speech to Iago; Rossi's discourse on the twirling chair in Rean; some of Jefferson's business in Rip; Mario's last singing of "Good-bye, Sweetheart, Good-bye," and other efforts of great and world-renowned artists; for it convinced me that Charlie Thorne, had he lived and recovered his health and spirits, would have left an ineradicable mark in the history of the American stage.

In conclusion I can give the reader certain indications of the personal character of Thorne all the more valuable from the fact that, being, as I was until so recently, a total stranger to him, I cannot possibly be accused of favoritism.

All the company, consisting of old and well-known artists, spoke of him as if they loved him and were proud of him. There was no jealous delight at his obvious imperfectness; on the contrary, every one seemed fertile in finding a perfectly valid excuse. This, it must be admitted, was as remarkable as unusual, and when the crash came it was the same thing everywhere; the carpenters were sorry and dilated on what he would do with the part when he recovered; the actors only wanted him well and back; and last, but not least, the manager, Mr. Stetson, who had a heavy money-stake at issue, was not heard to grumble at the loss of the $1,200 fee he had paid to secure his services; but only wished with the others that "poor Charlie would soon get well."

These simple facts are significant that in Charlie Thorne the dramatic profession loses a splendid artist, and its ranks a man who was universally and deeply loved.

Harry St. Maur.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

was presented at the matinee, 10th, to a large audience. The singing was fine, especially the grand chorus at the end of the second act. In the evening King for a Day was presented for the first time in this city, and gave the best of satisfaction. William Castle, as Zephoris, was himself of old, receiving encore after encore. Miss Rosewald as the Princess, took the audience by storm. Miss Annandale sang a small part very well. Miss Abbott, to the disappointment of a number of the audience, did not sing that evening. Gorman Opera co., 16th, 17th; Maffitt and Bartholomew, 19th; Collier's Lights o' London, 28th.

Memorial Hall, Soldiers Home (J. H. Chapman, manager): Manchester and Jennings' Specialty co, 6th, to standing room. The "vets" were well pleased with the co.

Items: Carver B. Cline, advance agent for the Gorman Opera co., spent several days in this city last week. —Preparations for the Summer season at the Home are being made.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Bartley Campbell's White Slave played to very large business last week. The piece proved a popular success, and was enthusiastically received. The co. is one of the finest ever organized. The warblings of the negro slaves fairly rivals that of any modern U. T. jubilee band. Mountings and scenic effects magnificent. Frank Mayo, 12th, week; Collier's Lights o' London, 19th, week.

Library Hall (Fred. A. Parke, manager): Week of 5th, Wilbur Opera co., to good business. Mascotte, Patience, Pirates and Olivette. Co. weaker than when here last. A. W. F. McCollin does not acceptably replace Harry Brown, and Susie Kirwin is a poor substitute for Louise Searle. The chorus has been curtailed. Evidently the co. is being run on a strictly economic basis. Duprez and Benedict's Minstrels, 12th, three nights; Mapleson's Opera co., 15th, three nights and matinee; The Professor, 19th, week; Catherine Lewis Opera co., 26th, week.

Academy (H. W. Williams, manager): Harry Miner's Comedy Four comb. closed week, 10th. Business good and show ditto. Davene's comb., 12th, week; Gillmore and Gallagher's Devil Auction comb., 19th, week.

Museum (P. Harris, manager): Another large week's business was closed, 10th. Announcements, 12th: Nora Hilderbrandt, Jennie Waldron, Barney Nelson, Mme. Rosa, Mme. Southwick, Jennie Quigley, in conjunction with attractions of last week.

Bartley Campbell and family occupied a box at the Opera House evening of 5th. Upon the conclusion of the third act Bartley Campbell was called before the curtain, and after thanking the audience for the honor, said: "There is no place from the Atlantic to the Pacific where applause is so gratifying as in Pittsburg."—Manager Harris proposes establishing a museum in Cincinnati similar to the one he now runs in this city.—Hartz, of the new Cleveland Theatre, wants to exchange attractions next season with Manager Parke of Library Hall.—Fin Reynolds severed his connection with Rice's Surprise Party at Salt Lake City, and returned to his home in this city 5th.—Plans are in circulation and bids are being received for the new opera house at Rochester, Pa.—A. W. F. McCollin, of the Wilbur Opera co., was called to his home in Williamsport to attend the funeral of his father 9th.—Manager Wilbur thinks the comb. system but yet in its infancy, and prophesises many more and larger combs. in the near future.—The opera house at Bethlehem, Pa., has proven a failure. It is being transformed into a furniture store.—A. C. Rankin, District Master Worman, has conceived the idea of engaging some theatrical comb. to travel through the labor districts for the benefit of the striking potters at East Liverpool, O. As yet no snap has applied.—Henry Ellsler has been appointed trustee for the Actors' Fund for this city.—Aleck Leanor, the veteran doorkeeper at Library Hall, became enthusiastic over the high kicking of Gussie Kirwin in Olivette. For shame Aleck!—City Editor Dorente of the *Times* has written a drama for Oliver Doud Byron, and will submit it to the actor during the Summer.

YORK.

York Opera House (Adams and Dale, managers): Gorman's Church Choir co. in The Pirates of Penzance 9th to a fine house. The co. is not so strong as when last here, and while they gave a fair performance, it was not up to their former reputation. Frank Mayo in Davy Crockett 22d.

READING.

Academy of Music (John D. Mishler, manager): Oliver Doud Byron in Across the Continent 8th to a crowded house.

Grand Opera House (Geo. M. Miller, manager): The return of Evans, Bryant and Hoey's Meteors 10th was greeted by a large audience. Performance very satisfactory.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Our Summer Boarders drew a good house 6th. The play is brim full of wit and humor, is in good hands and from the rise to the fall of the curtain kept the audience in a continual laughter. Carroll and Frew are immense, the make-up of the latter bring especially good. Mary Young did well as the Yankee Girl, the entire co., in fact, is good and gave a very pleasing evening's entertainment. Fannie Buckingham, as Mazeppa, 19th; Ranch 10, 22d. The Equine Paradox having cancelled dates at the last moment leaves the week of 12th without an attraction.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Oliver Doud Byron and co. played Across the Continent to paying business 10th. The frequent and hearty applause given by the audience was well merited. On the 17th Fannie Louise Buckingham and her trained horse Melville will appear in Mazeppa. Being pay-day at our principal works, Miss Buckingham may expect to have a packed house.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Leavitt's Gigantean Minstrels, 6th, gave a very poor performance, to good business. The manager said two of his best people were sick in Akron, O.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Our Summer Boarders, to a fair house, 7th, performance giving poor satisfaction. Gorman's Opera co., to small house, 8th. Evans, Bryant and Hoey Meteors, to a small house, 9th, giving, without exception, the best variety performance ever seen here.

Item: Atkinson's Jollities had booked for 16th, but nothing heard from them since.

PITTSTON.

Music Hall (W. D. Evans, manager): Oliver Doud Byron, in Across the Continent, to large house, 6th; co. poor. Our Summer Boarders, to poor house, 9th. Duprez and Benedict's Minstrels, 23d.

HARRISBURG.

Opera House (H. J. Steel, manager): Baker and Farron, 6th, to poor business. Gorman's Opera co., or, rather, the remains of that organization, disappointed a large audience with The Mascotte, 7th. A Madison Square Theatre co., in The Professor, 17th; Frank Mayo, 23d.

ALTOONA.

Opera House (Marriott and Krieder, managers): Evans, Bryant and Hoey's Meteors, 5th, to a good house, and gave entire satisfaction. Best variety show here this season. Baker and Farron, in Chris and Lena, 8th, to a medium good house. They are a card in themselves, but their support is poor. Duprez and Benedict's Minstrels, 15th, with prospect of splendid business.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Gorman's Church Choir Opera co., in Pirates of Penzance, to a very good house, 6th. The Meteors, to excellent business, 7th. Madison Square co., in The Professor, 16th.

NORRISTOWN.

Music Hall (Geo. M. Fried, manager): Herrmann, the magician, to good house, 8th. Philadelphia Arch Street Minstrels, to paying house, 10th.

CORRY.

Wright's Opera House (A. McFarland, manager): Gallagher and Gilmore's Devil's Auction co. gave a fine performance to a good house, 5th. Leavitt's Gigantean Minstrels, to a big house, 8th.

BRADFORD.

Wagner's Opera House (Wagner and Reis, proprietors): John A. Stevens presented Unknown and Passion's Slave, 6th and 7th, to fair houses. The dramas were well put on, but badly staged. The kissing scene in Passion's Slave was keenly enjoyed. One gamin in the gallery cried, "Don't let her go; hang on a while longer." Leavitt's Gigantean Minstrels drew a full house, 10th. Booked: Adams' Humpty Dumpty, 17th; [illegible] F. Brown (reader), 20th; Neil Burgess, 22d; Thomas W. Keene, 27th; Young Mrs. Winthrop, March 1.

Gem Theatre (Joseph Baylies, proprietor): The Ford [illegible] closed a successful engagement of one week, 10th.

Items: Managers Wagner and Reis made a big bid for Mrs. Langtry, but the terms did not suit Mr. Abbey, and the Lily will probably give us the go-by.—C. S. [illegible], of the Adams Humpty Dumpty co., and Samuel C. [illegible], of the [illegible] comb., were in town this week.—The [illegible] of the Opera House has been considerably damaged [illegible].—Leavitt's Minstrels left for Buffalo [illegible] they were switched over into Canada [illegible] having suddenly been changed. Even the [illegible] not know what towns he is going to [illegible] at the Baptist Church [illegible] has booked twice this season, and cancelled both dates.—Our managers are negotiating for Fanny Davenport and Fedora.—Tom Rainey, an old-time actor, several times reported dead, makes this city his headquarters. All the boys get acquainted with him, or he with them.

TITUSVILLE.

Academy of Music (R. W. Barndall, manager): Gallagher and Gillmore's Devil Auction comb., 6th, to a fine house. Stage too small. Leavitt's Minstrels, 7th; very fair performance, to a good house. Applause liberal.

SCRANTON.

Academy of Music (C. H. Lindsay, manager:) Oliver Doud Byron, in Across the Continent, 5th, to fair business. Janauschek, in Mother and Son, 6th, to a large audience. The performance was a treat to Scranton people. Carroll and Frew, in Our Summer Boarders, 8th, to light business.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (George Hackett, manager): Carrie Swain appears four nights of the week. John McCullough completes the week, upon which occasion the prices are doubled.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): Buffalo Bill and his own co. gave us 20 Days; or, Buffalo Bill's Pledge, 16th and 17th. Mishler's Equine Paradox returns for a week at the close of the Boston engagement.

Theatre Comique (Hopkins and Morrow, managers): A great bill is offered this week, to which the people will respond, as they always do, to the attractions offered them at this house.

Item: Blanche Vaughn, a native of this city, now playing with McKee Rankin, has been offered a two years engagement to play soubrettes at the Boston Museum.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): The Rentz-Santley Female Minstrels on the 8th was the only attraction here this week. They had a crowded house, receipts amounting to over $900. Everybody was happy—manager, company and audience—as they gave a good show. Nothing more booked here until 28th, when we hope to have Barney McAuley.

TENNESSEE.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): Lotta, 5th. Booked: Tom Thumb, 22d.

Item: Messrs. Stoops Bros., the enterprising managers of James Hall, have remodeled and otherwise greatly improved it, and by strict attention to business have made engagements with most of the cos. coming South this season, which is much appreciated by our theatregoers.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Milton Nobles and co. opened 5th, in Interviews; repeated 6th, and closed 7th, in The Phœnix. Although plays and co. are of undoubted merit, business was very poor, chief cause being the inclement weather, which has continued here entire week. Kellogg-Brignoli Concert co., 8th and 9th. Business fair. John T. Raymond, In Paradise, 12th.

TEXAS.

HOUSTON.

Pillot's Opera House (J. E. Rielly, manager): 5th, Frank Chanfrau and wife. Booked: Barlow, Wilson and Co.'s Minstrels, 7th and 8th; Charlotte Thompson, 9th.

Item: The extreme bad weather led Mr. Chanfrau to cancel his engagement, 6th.

BRENHAM.

Grand Opera House (A. Simon, manager): Barlow and Wilson's Minstrels played, 1st, to good business. Chanfrau has cancelled engagement.

UTAH.

OGDEN.

Union Opera House (William Van Dyke, manager): Minnie Palmer, Jan. 31, to a good house and well-pleased audience. Jay Rial's Uncle Tom's Cabin, 1st, as usual, to crowded house; hardly standing room. M. B. Leavitt's Specialty co., 5th, to every desirable seat in the house taken. Harry Miner's Comedy co. is booked for 8th.

VIRGINIA.

DANVILLE.

Opera House (J. E. Catlin, manager): Fred Warde in Virginius 6th to a large audience. Played to more money in the one performance than in two nights and a matinee last season. Anna Eva Fay 7th to good house and disgusted audiences. Eichberg quartette 9th to a fair house. Nothing booked till 28th. The cos. visiting here seem to run in schools—invariably three in a week, and then for the next two weeks nothing.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Frederick Warde 7th, in Virginius; 8th, Richard III., to good business. He gave half of his net receipts to the poor of the city. In acting he is the peer of Barrett and Keene. Mlle. Rhea appeared before a crowded house 9th, and gave fair satisfaction. Rentz-Santley Novelty co., 15th; Barney McAuley, 22d; John McCullough, 26th; the Florences, March 1.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Emma Abbott appeared 5th and 6th, producing Martha and Sonnambula to full houses. Miss Abbott, being troubled with a heavy cold, appeared but once during the play of Sonnambula. Booked: 21st and 22d, Rhea; 24th Uncle Tom's Cabin by Anthony and Ellis.

Academy of Music (Charley Shay, manager): Struck by Lightning week of 5th to fair business.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Ada Gray, in East Lynne, 9th, 10th, 11th, opened to fair house. Good support.

Academy of Music (Harry Deakin, manager): John Gilbert has recovered, and enjoyed a benefit 8th by local talent and Slensby's Variety co. It seems very inconsistent to see Gilbert on the stage, partaking of the hilarity, after such a loss as he sustained so recently. Barry and Fay 9th, 10th, 11th, opened to good house.

MADISON.

Opera House (George Burroughs, proprietor): Leavitt's Gigantean Minstrels 3d called out a large audience. The entertainment was one of the best of its kind our citizens have witnessed for years. Everybody present was pleased. Leavitt's Minstrels are truly worthy of liberal patronage. Ada Gray, in East Lynne, 5th, appeared to a very fair house. The drama was presented in a satisfactory manner. A good house greeted Hanley's co. in Squatter Sovereignty 8th.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): The Girl that I Love co. 6th, played to a small audience, yet furnished one of the pleasantest entertainments of the season. Hanley's Squatter Sovereignty co. 7th, had the best house of the season. Pleased the gallery element in every sense; but fell below the expectations of the majority present.

RACINE.

Blake Opera House (J. M. Wood, manager): E. M. Gardiner's Girl That I Love, 5th, to light business. The co. failed to give satisfaction. M. W. Hanley's Squatter Sovereignty co., 10th, to a packed house. The co. gave a very amusing performance.

EAU CLAIRE.

Music Hall (C. B. Walworth, manager): Agnes Herndon, in Only a Farmer's Daughter, came 6th to a packed house.

Item: An Esmeralda co. was booked for 5th and every one expected they would appear until the morning of the 5th, when they cancelled their date. This is one great objection to one-night stands.

WYOMING.

LARAMIE CITY.

I cannot enter a very vigorous protest from here in reference to too much show, as, outside of a semi-amateur troupe that has been afflicting this community for the past few weeks—and very few of our people suffered through them—we have not had a single entertainment for the past two months. Our local manager, N. H. Bintz, enters cordially into the scheme of THE MIRROR, and will endeavor to adopt some of its suggestions about one-night stands. Several of Leavitt's combinations are billed for the latter part of this month. Also, a Madison Square co. in Esmeralda.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Kiralfys' Black Crook co. opened a week's engagement 5th to a large audience, and crowded houses were the rule during the week. The company was a good one, and the scenery excellent. Billed: Her Majesty's (Mapleson's) Opera co. 12th and 13th; Callender's Minstrels 14th and 15th; Emma Thursby 17th.

Destruction of the Royal Opera House: This theatre was completely destroyed by fire early in the morning of the 8th, nothing being left but bare part walls, and it was with the greatest difficulty that the surrounding buildings were saved. How the fire started is a mystery; everything was all right at midnight when the watchman made his usual rounds. The proprietor, Mr. French, asserts that it was a case of incendiarism. He estimates his loss at $68,000, with an insurance of only $15,000. Ravel's Humpty Dumpty troupe, who opened a four-nights' engagement the evening before, lose heavily by the fire, the entire wardrobe and properties of the co. being destroyed. The manager or the troupe says the total loss to himself and members of the co. will foot up $5,000. He is compelled to close his season here. A benefit has been arranged for the 16th at the Grand Opera House to the members of the troupe. It is not yet known definitely whether Mr. French intends to rebuild, this being the second time that a theatre belonging to him on this site has been destroyed, the old Lyceum having been burned in 1874. Rice's Iolanthe co. billed for 14th, 15th, 16th and 17th, have secured the Horticultural Pavilion to fulfil their engagement.

Items: Camilla Urso, the talented violiniste, gave a concert at Shaftesbury Hall 9th to a good audience.—Modjeska, Joseph Murphy, and Haverly's Mastodons are underlined at the Grand in the near future.—Nilsson will give one grand concert at Horticultural Pavilion March 7. The advance sale is already very large.—It is stated that Dr. Damrosch will pay us a second visit some time next month.—Theodore Thomas, it is said, is anxious to bring his orchestra here to give a musical festival, if sufficient encouragement can be obtained.—Mlle. Le Grand sufficiently recovered from her illness to be able to leave for New York 7th.—We are to have another theatre built. I have seen the plans, and will send particulars in my next report.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

Abbott Opera Co.: St. Paul, 19. 20, 21.
Ada Gray: Chicago, 14, 15, 16, 17; Ann Arbor, Mich., 19; Ypsilanti, 20; Jackson, 21; E. Saginaw, 22; St. Louis, 23; Saginaw City, 24.
Annie Pixley (M'liss): Atlanta, Ga., 14, 15; Montgomery, Ala., 16, 17; New Orleans, 19, week.
Acme Opera Co.: Chicago, 12, week; Detroit, 19, 20, 21; lapse; Pittsburg, 26, week; Washington, March 5, week.
Adams' Humpty Dumpty Co.: Bradford, Pa., 17.
Aldrich and Parsloe (My Partner): Hartford, Ct., 15; Waterbury, 16; New Haven, 17; N. Y. City (Windsor), 19, week.
Atkinson's Jollities: New Haven, 17.
Barton Opera Co. (Iolanthe): St. Louis, 12, week.
Bartley Campbell's White Slave No. 1: Mansfield, 15; Springfield, 16; Terre Haute, Ind., 17; St. Louis (Pope's), 19, week; Springfield, Ill., 26; Decatur, 27; Lafayette, Ind., 28; Logansport, March 1; Peru, 2; Ft. Wayne, 3; Philadelphia (Haverly's), 5, two weeks.
Bartley Cambell's Siberia: Philadelphia (Haverly's), 12, two weeks.
Baker and Farron: Columbus, O., 14, 15, 16, 17; Cincinnati, 19, week.
Bertha Welby (One Woman's Life): Murfreesboro, Tenn., 15; Chattanooga, 16; Rome, Ga., 17; Atlanta, 19, 20.
Boucicault: Boston, Jan. 1, several weeks.
Buffalo Bill: Brockton, Mass., 15; Providence, 16, 17; Clinton, Mass., 19; Nashua, N. H., 20; Concord, 21; Lowell, Mass., 22; Lawrence, 23; Manchester, N. H., 24.
Boston Theatre Co.: Fall River, Mass., 12. week; Lowell, 19; Fitchburg, 20; Lawrence, 21; Manchester; N. H., 22, 23; Portsmouth, 24.
Brooks and Dickson's World Co.: Troy, N. Y., 12, week; Philadelphia, 19, week.
Barney McAuley: Baltimore, 12, week.
Boston Ideal Opera Co.: Brooklyn, 12, week; N. Y. City (Fifth Avenue), 19, week.
Barlow-Wilson Minstrels: New Orleans, 12, week; thence to Havana.
Boston Juv. Opera Co.: Kalamazoo, Mich., 16, 17.
Barry and Fay (Irish Aristocracy): Stillwater, Minn., 16, 17; Dubuque, Ia., 19; Cedar Rapids, 20; Ottumwa, 21; Des Moines, 22, 23; Council Bluffs, 24; Denver, 26, week.
Baum's Maid of Arran Co.: Syracuse, N. Y., 14, 15; Troy, 16, 17; Albany, 19, 20, 21.
Big Four Minstrels: N. Y. City (Mount Morris), 19, week.
Blaisdell, Huntley and Brown's Tale of Enchantment Comb.: Rome, Ga., 15; Atlanta, 16, 17; Selma, 19, 20; Montgomery, Ala., 21, 22; Mobile, 23; New Orleans, 25; Galveston, Tex., March 4, thence through Texas.
Callender's New Colored Minstrels (Charles Callender, mgr.): Toronto, 14, 15; Detroit, 16, 17; Cincinnati, 19, week.
Collier's Lights o' London A: Cincinnati, 12, week; Pittsburg, 19, week; Zanesville, O., 26, 27; Dayton, 28, March 1; Terre Haute, Ind., 2, 3; Chicago, 5, two weeks.
Collier's Lights o' London, No. 1: Troy, 12, week; Scranton, Pa., 19, 20, 21; Reading, 22, 23, 24.
Catherine Lewis Opera Co.: Cleveland, 12, week; Cincinnati, 19, week; Pittsburg, 26, week; Oil City, March 5; Brantford, 6; Erie, 7; Buffalo, 8, 9, 10; Philadelphia, 12, two weeks; N. Y. City, 26, six weeks
C. B. Bishop (Strictly Business): Zanesville, O., 15; Wheeling, W. Va., 16, 17; Baltimore, 19, week.
C. A. Gardner's Karl Co.: Council Bluffs, Ia., 15; Omaha, Neb., 16, 17; Plattsmouth, 19; Lincoln, 20; Nebraska City, 21; Red Oak, Ia., 22; Creston, 23; Chariton, 24; Ottumwa, 26; Oskaloosa, 27; Washington, 28.
Carrie Swain (Mat the Romp): Lynn, Mass., 16; Nashua, N. H., 17; Worcester, Mass., 19; Newport, R. I., 20; Springfield, Mass., 21; Danbury, Ct., 23; New Haven, 24; New Britain, 26; Middletown, 27; Chicopee, Mass., 28; Marlboro, March 1; Chelsea, 2; Meriden, 3; Baltimore, 5, week; Philadelphia, 12, week.
Corinne Merriemakers: Portsmouth, N. H., 17.
C. L. Davis: Ottawa, Ill., 15; Peoria, 16; Bloomington, 17; Springfield, O., 21.
Camilla Urso: Rochester, 19.
Corsican Brothers Co. (Stetson's): Brooklyn, 12, week; Philadelphia, 19, week.
Ch. Ch. Ch. Op. Co.: Chicago (McVicker's) 19, week.
Den Thompson: N. Y. City, 12, week; Rochester, 19, 20, 21; Buffalo, 22, 23, 24; Brooklyn, 26, week; Boston, March 5, three weeks; Providence, 26, 27, 28.
Davene's Attractions: Pittsburg, 12, week; Louisville, 19, week.
Duprez and Benedict's Minstrels: Williamsport, Pa., 20; Pittston, 23.
Devil's Auction Co.: Meadville, Pa., 15; Oil City, 16; Newcastle, 17; Pittsburg (Academy), 19, week.
Emma Thursby (Concert): Rochester, N. Y., 15; Toronto, 17.
Ensign Comedy Co. (Rooms for Rent): Toledo, 15; Sandusky, 16; Elyria, 17; Cleveland, 19, week.
Equine Paradox: Boston, this week and next.
Frank Mayo: Pittsburg, 12, week; Altoona, Pa., 19; Lock Haven, 20; Williamsport, 21; Harrisburg, 23; Lancaster, 24; N. Y. City, 26, ten weeks.
F. B. Warde: Washington, 12, week; Baltimore, 19, week.
Fraulein Gallmeyer: Buffalo, 15, 16, 17; Syracuse, 19, 20; Rochester, 21, 22, 23.
Frank I. Frayne: Greencastle, Ind., 15; Terre Haute, 16; Vincennes, 17; St. Louis, 19, week; Alton, Ill., 26; Quincy, 27; Keokuk, Ia., 28; Burlington, March 1; Rock Island, 2; Cedar Rapids, 3; Freeport, Ill., 5; Dubuque, Ia., 6; Racine, Wis., 7; Milwaukee, 9, 10; Chicago, 12, week.
Frank Evans' Co.: Philadelphia. 12, two weeks.
Florences: Williamsburg, 12, week: Brooklyn, 19, week; Baltimore, 26, week; Norfolk, Va., 5; Petersburg, 6; Lynchburg, 7; Richmond. 8, 9, 10; Philadelphia, 12, week.
Ford's Opera Co.: Washington, 19, week; Richmond, 26, 27, 28; Norfolk, March 1, 2; Petersburg, 3.
Fay Templeton Opera Co.: Little Rock, Ark., 15. 16; Sedalia, Mo., 19.
Frank Mordaunt (Old Shipmates): Resting. Reopens season N. Y. City (Cosmopolitan), 26.
Fanny Louise Buckingham: Bethlehem, Pa., 17; Allentown, 19.
George S. Knight: Topeka, Kas., 15; Emporia, 16; Wichita, 17; Denver, 19, week.
Goodwin and Thorne's Black Flag: Lafayette, Ind., 14, 15; Springfield, Ill., 16, 17; St. Louis, 19, week; Louisville, 26, week; Cincinnati, March 5, week; N. Y. City, 12, week.
Gorman's Church Choir Co.: Steubenville, O., 15; Dayton, 16, 17.
Gus Williams (One of the Finest): Meridian, Miss., 15; Jackson, 16; Grenada, 17; Memphis, 19. 20, 21; Nashville, 22, 23, 24; Louisville, 26, week.
Geistinger: Chicago, 5, two weeks; Louisville, 19, week.
Grau's Opera Co.: Newburyport, Mass., 15.
Herne's Hearts of Oak: Indianapolis, 15, 16. 17; Cincinnati, 19, week.
Haverly's Mastodons: Cincinnati, 12, week; Dayton, 19; Indianapolis, 20, 21; Evansville, 22; Terre Haute, 23; Springfield, 24; St. Louis, 26, week.
Hyde and Behman Variety Co.: Lawrence, 15; Manchester, N. H., 16; Lowell, Mass., 17; Buffalo, 19, week.
Herrmann: N. Y. City (Mt. Morris), 12, week; Jersey City, 19, 20, 21; Troy, 22; Oswego, 23, 24; Chicago, 26, week.
Harrisons (Alice and Louis): Burlington, Ia., 22d.
Hanlons: Providence, 15, 16, 17; lapse; Worcester, Mass., 22, 23, 24.
Hanley's Squatter Sovereignty Co.: Portage, Wis., 15; Eau Claire, 16; Stillwater, Minn., 17; Minneapolis, 19, 20, 21.
Haverly's Opera Co.: Leavenworth, Kas., 15; Omaha, 19, 20.
Harry Meredith (Ranch 10): Louisville, 12, week; Allentown, Pa., 22.
Harry Webber: Keokuk, Ia., 16, 17; Louisiana, Mo., 19.
Harry Miner's Comedy Four: San Francisco, 26.
Howard's Aunt Keziah Co.: Philadelphia, 12, week.
J. K. Emmet: N. Y. City, Jan. 1, six weeks.
Janauschek: Buffalo, 19, 20, 21; Auburn, 22; Syracuse, 23, 24; Albany, 26, 27, 28.
Joseph Murphy: Battle Creek, Mich., 15; Muskegon, 16; Grand Rapids, 17; Big City, 19; E. Saginaw, 20; Port Huron, 21; Detroit, 22, 23, 24; London, Ont., 26; Toronto, 27, 28, March 1.
John T. Raymond: Nashville, 15, 16, 17; Evansville, Ind., 19; Terre Haute, 20; Lafayette, 21; Ft. Wayne, 22; Toledo, O., 23, 24; Cleveland, 26, week; Buffalo, March 5, week.
Jay Rial's Uncle Tom Co.: Cairo, Ill., 16; New Orleans, 19, two weeks.
John McCullough: Fall River, Mass., 15; Providence, R. I., 16, 17; Baltimore, 19, week; Lynchburg, Va., 26; Norfolk, 27, 28; Richmond, March 1, 2, 3; Easton, Pa., 3; Scranton, 6; Syracuse, N. Y., 7, 8; Rochester, 9, 10; Cleveland, 12, week.
John A. Stevens: Cleveland 12, week; Chicago, 19, week; Lima, O., 26; Findlay, 27; Kenton, 28; Akron, March 1; Youngstown, 2; Johnstown, Pa., 3; Philadelphia (Arch), 5, week.
J. Z. Little's World Co: Alliance, O., 14, 15; Johnstown, Pa., 16, 17; Baltimore, 19, week.
Jeannie Winston Opera Co.: Philadelphia, this week.
Jeffreys-Lewis (La Belle Russe): Boston, 12, week.
Jesse James Co.: Rochester, 15, 16, 17.
Kate Claxton: Jersey City, 15, 16, 17; Boston, 19, week.
Kiralfys' Black Crook No. 1: Detroit, 12, week; Chicago, 19, week.
Katie Putnam: St. Louis, 12, week; Little Rock, 19, 20.
Kendall Comb.: Ackley, Ia., 15, 16, 17; Ft. Dodge, 19, week.
Lawrence Barrett: Houston, 15, 16, 17; Mobile, 19; Montgomery, 20; Atlanta, 21; Augusta, 22; Savannah, 23, 24; Washington, 26, week.
Leavitt's All-Star Specialty Co. No. 1: Denver, 12, week.
Leavitt's All-Star Specialty Co. No. 2: Denver, 12, week—consolidating with No. 1; Leadville, 19, 20, 21; Pueblo, 22, 23; Colorado Springs, 24.
Leavitt's Gigantean Minstrels: Racine, Wis., 15; Milwaukee, 16, 17, 18; Kalamazoo, Mich., 19.
Leavitt-Pastor Co.: Philadelphia (Grand Central), 12, week.
Leavitt's Rentz-Santley Co.: Lynchburg, Va., 15; Richmond, 16, 17; Washington, 19, week; Baltimore, 26, week.
Lillian Cleves: Buffalo, 15, 16, 17.
Lotta: Louisville, 12, week; St. Louis, 19, week; Kansas City, 26, week.
Lingard's Co.: Santa Fè, 15; Albuquerque, 16; Tucson, A. T., 19; Tombstone, 21, 22.
Litta Concert Co.: Des Moines, Ia., 15; Webster City, 16; Fort Dodge, 17.
Margaret Mather: Boston, 5, four weeks.
Mary Anderson: Boston, 12, two weeks.
Maggie Mitchell: Des Moines, Ia., 15; St. Joseph, Mo., 16, 17; Atchison, Kas., 19; Leavenworth, 20; Topeka, 21; Kansas City, 22, 23, 24; St. Louis, 26, week.
Manchester - Jennings Variety Co.: Chicago, 19, week.
Minnie Maddern: St. Louis, 12, week; Springfield, Ill., 19; Jacksonville, 20; Peoria, 21; Bloomington, 22; Lincoln, 23; Joliet, 24; Chicago, 26, week.
Mrs. Langtry: Cincinnati, 12, week; Springfield, O., 19; Indianapolis, 20, 21; Terre Haute, 22; Springfield, Ill., 23; Peoria, 24.
Milton Nobles: Sherman, Tex., 15; Dallas, 16, 17; Austin, 19; Houston, 20, 21; Galveston, 22, 23; New Orleans, 25, week.
Marion Elmore (Chispa): Titusville, 15; Bradford, Pa., 16; Erie, 17; Olean, N. Y., 19; Hornellsville, 20; Corning, 21; Ithaca, 22; Cortland, 23; Elmira, 24.
Maude Granger: Indianapolis, 15, 16, 17; Chicago, 19, week; Philadelphia, 26, week.
M. B. Curtis (Sam'l of Posen): St. Louis, 12, week; Sedalia, Mo., 19; Kansas City, 20, 21; Topeka, Kas., 22; Lawrence, 23; St. Joe, Mo., 24; Leavenworth, Kas., 26; Atchison, 27; Lincoln, Neb., 28.
Modjeska: Chicago, 5, two weeks.
Mestayer's Tourists: Chicago, 12, week; Ottawa, Ill., 19; Joliet, 20; Peoria, 21; Springfield, 22; Lincoln, 23; Decatur, 24; Milwaukee, 26, 27, 28; Janesville, Wis., March 1; Madison, 2; Eau Claire, 3; St. Paul, 5, 6, 7; Stillwater, 8; Minneapolis, 9, 10.
Mapleson Opera Co.: Pittsburg, 15, 16, 17; Washington, 19, week; Boston, 26, two weeks; New York, March 12, five weeks.
Meteors: Baltimore, 12, week; Philadelphia, 19, week; Brooklyn, 26, week; N. Y. City, March 5, week; Newark, N. J., 12, week.
Morton's Big Four Minstrels: Durham, N. C., 15; Raleigh, 16; Goldsboro, 17; Tarboro, 19.
McGibeny Family Concert Co.: De Ruyters, N. Y., 15; Horners, 16; Cortland, 17; Cazenovia, 19; Fayetteville, 20; Clyde, 21, Lyons, 22; Newark, 23; Palmyra, 24; Fairport, 26; Victor, 27; Phelps, 28.
Madison Square (Esmeralda; C. A. Schroeder, mgr.): Sharon, Pa., 15; Greenville, 16; Mercer, 17; Franklin, 19; Greensburg, 20; Tyrone, 21; Bellefonte, 22; Lock Haven, 23; Renovo, 24.
Madison Square (Hazel Kirke; A. Bouvier, mgr.): Selma, Ala., 15; Mobile, 16, 17; New Orleans, 19, week.
Madison Square (Esmeralda; H. Rockwood, mgr.): N. Y. City (Windsor) 12, week; Williamsburg, 19, week.
Madison Square (Esmeralda; C. A. Haslam, mgr.): Oskaloosa, Ia., 15; Iowa City, 16; Joliet, Ills., 17; Laporte, Ind., 19; Mansfield, O., 20; Corry, Pa., 21; Meadville, 22; Oil City, 23; Erie, 24.
Madison Square (Hazel Kirke; F. L. Bixby, mgr.): Danville, Ills., 15; Lafayette, Ind., 16; Logansport, 17; Richmond, 19; Eaton, O., 20; Hamilton, 21; Lexington, Ky., 22; New Albany, Ind., 23; Vincennes, 24.
Madison Square (Hazel Kirke; C. R. Bacon, mgr.): Kenton, O., 15; Delaware, 16; Lancaster, 17; Circleville, 19; Chillicothe, 20; Washington C. H., 21; London, 22; Urbana, 23; Bellefontaine, 24.
Madison Square (Professor; C. McGeachy, mgr.): Wilkesbarre, Pa., 15; Lancaster, 16; Harrisburg, 17; Pittsburg, 19, week.
Madison Square (Young Mrs. Winthrop; J. H. Hart, mgr.): Cortland, N. Y., 15; Ithaca, 16; Auburn, 17; Lockport, 19; Batavia, 20; Jamestown, 21; Elmira, 22; Binghamton, 23; Oneonta, 24.
Neil Burgess: Jamestown, N. Y., 19; Bradford, Pa., 22.
Nilsson Concert Tour: Milwaukee, 15.
N. S. Wood: Baltimore, 12, week.
Only a Farmer's Daughter (Helen Blythe): New Albany, Ind., 15; Madison, 16; Coumbus, O., 17; Muncie, Ind., 19; Greenville, 20; Sidney, O., 21; Middletown, 22; Washington C. H., 23; London, 24.
Only a Farmer's Daughter (Agnes Herndon): Minneapolis, 15, 16, 17.
Oliver Doud Byron: New Brunswick, 15; Wilmington, Del., 16; Trenton, N. J., 17; Philadelphia (Arch) 19, week; N. Y. City, 26, week; Boston, March 5, week.
Our Summer Boarders: Philadelphia, 12, week; Reading, 19, 20; Harrisburg, 22; Williamsport, 23; Shamokin, 24; Washington, 26, week.
Passing Regiment Co.: Columbus, O, 19, 20, 21.
Pat Rooney Co.: Brooklyn, 12, week.
Palmer-Ulmer Co. (49): Amesbury, Mass., 15; Chicopee, 16; Springfield, 17; Hartford, Ct., 19; New Britain, 20; Southbridge, Mass., 21; Salem, 22.
Robson and Crane: Springfield, Mass., 15; Worcester, 16; Chelsea, 17; Portland, Me., 19, 20; Manchester, N. H., 21; Providence, 22, 23, 24.
Rogers' Sweetheart (Minnie Palmer): San Francisco, 12, week.
Roland Reed (Cheek): Boston (Howard), 12, week; Lawrence, Mass., 19; Lowell, 20; Worcester, 21; Holyoke, 22; Providence, 23, 24; Fall River, 26; New Bedford, 27; Newport, 28; Waterbury, Ct., March 1; New Haven, 2, 3; Syracuse, N. Y., 5, 6.
Rice's Opera Co. (Iolanthe): Toronto, 14, 15, 16, 17; Brooklyn, 19, week; Williamsburg, 26, week.
Romany Rye: Washington 12, week; Cleveland, 19, week; Indianapolis, 26, week; St. Louis, March 5, two weeks.
Rose Eytinge: New Orleans, 12, week; Galveston, 19, 20, 21; Houston, 22, 23, 24, San Antonio, 25, 26; Austin, 27; Dallas, 28.
Rhea: Baltimore, 12, week; lapse; Wheeling, W. Va., 21, 22.
Rice's Surprise Party: Sacramento, 15, 16, 17; Los Angeles, 19, 20, 21; Tombstone, 26, 27; Albuquerque, March 1; 2; Santa Fé, 3, 5; Las Vegas, 6, 7; Trinidad, 8; Colorado Springs, 9, 10; Denver, 12, week.
Ravel Pantomime Co.: Ottawa, Ont., 16; Montreal, 19, week.
Renfrow's Pathfinders: St. Charles, Mo., 15; Moberly, 10; Boonville, 17; Sedalia, 19; Joplin, 20.
Salvini: N. Y. City, 12.
Salsbury's Troubadours: Buffalo, 15, 16, 17; Baldwinsville, 19; Oswego, 20; Syracuse, 21, 22; Ogdensburg, 23; Malone, 24; Montreal, 26, four nights; Burlington, Vt., March 2; Concord, N. H., 3; Lowell, Mass., 5; Manchester, N. H., 6; Haverhill, Mass., 7; Lawrence, 8; Chelsea, 9; Lynn, 10; Portland, Me., 12, 13; Biddeford, 14; Dover, N. H., 15; Portsmouth, 16; Nashua, 17.
Sol Smith Russell: Brooklyn, 12, week; Paterson, N. J., 19; Newburg, N. Y., 20; Rondout, 21; Poughkeepsie, 22; Troy, 23, 24; Amsterdam, 26; Gloversville, 27; Syracuse, 28; Buffalo, March 1, 2, 3.
Sargent Opera Co.: Lincoln, Neb., 12, week; Nebraska City, 19; Falls City, 22; Atchison, Kas., 23; Leavenworth, 24.
Sullivan's Female Mastodons: Burlington, Vt., 19; Concord, N. H., 20; Salem, Mass., 21; Marblehead, 22; Gloucester, 23; Lowell, 24.
T. W. Keene: Philadelphia, 12, week; Hagerstown, Md., 19; Connellsville, Pa., 20; Steubenville, O., 21; Youngstown, 22; Canton, 23; Akron, 25; Erie, 26; Bradford, 27.
Thatcher, Primrose and West's Minstrels: Waltham, Mass., 16; Worcester, 17; N. Y. City (Niblo's), 26, week.
The Girl That I Love Co.: St. Paul, 15, 16, 17; Cedar Rapids, Ia., 19; Des Moines, 20, 21; Council Bluffs, 21.
Thalia Theatre Opera Co.: Brooklyn, 12, week.
Taken From Life: Reopens season March 5—at what point is undecided.
Vokes Family: Baltimore, 12, week; Newark, N. J., 19, 20, 21; Amsterdam, N. Y., 22; Syracuse, 23, 24; Buffalo, 26, 27, 28; Dunkirk, March 1; Toledo, O., 2, 3; Cincinnati, 5, week; Chicago, 12, week; San Francisco, 26.
William J. Scanlan: Portsmouth, O., 15; Chillicothe, 16; Hamilton, 17; Indianapolis, 19, 20, 21; Louisville, 22, 23, 24; Cleveland, 26, week.
William Stafford: Springfield, O., 17; Urbana, 19; Ironton, 20, 21; Portsmouth, 22; Columbus, 23, 24.
Whiteley's Hidden Hand Co.: Columbia, Tenn., 15; Bowling Green, Ky., 16; New Albany, 17; Madison, Ind., 19; Columbus, 20; Seymour, 21; Springfield, O., 22; Columbus, 23.
Willie Edouin's Sparks: Montreal, 12, week.
Wilbur Opera Co.: Indianapolis, 22, 23, 24.
Wyndham Comedy Co.: Philadelphia, 5, two weeks; Brooklyn, 19, week; Boston, 26, two weeks.
Whiteman's U. T. C.: Amsterdam, N. Y., 16; Ilion, 17; Herkimer, 19; Little Falls, 20; Schenectady, 21; Troy, 22, 23, 24; Albany, 26, 27, 28.

Historical Essays on the Drama.

III.

Our account of Chætilus, brings us to what may be called the true inception of the drama as we are accustomed to acknowledge it. Hitherto we have seen a sort of semi-sacred variety entertainment, consisting of songs and dances interspersed with recitations, sometimes in honor of Bacchus and sometimes on subjects totally unconnected with the worship of the god of wine—who, by the way, was by no means the drunken roysterer he is usually represented to be, but the patron of social intercourse and reasonable hilarity, although the fun might grow "fast and furious" and the mirth bubble up into merry madness. Of course, as the vulgar always go to extremes, the orgies in honor of Bacchus, having wine for their stimulant, were frequently disfigured by drunkenness and wild debauchery, and the poets, seeing that their art was receiving hurt by the association, began by degrees to dissever their lucubrations from the normal idea of Bacchus-worship and to diverge into various channels of public interest which promised to afford more scope for the exercises of fancy and the introduction of dramatic situation and effect. Chætilus, like his modern imitator, Boucicault, saw this, and worked upon it. Pity that his works have not survived. Thespis, however, will always be considered by the multitude as the father of dramatic art, as he was undoubtedly the inventor of "making up" and the originator of the song-and-dance. Although the gap between Church and Stage began to yawn even at this far distant period, and has gradually been widening ever since, yet it was long before the separation was finally complete, and for many ages afterward the Church did not disdain to call in the aid of her less dignified sister whenever she needed aid, as indeed she is not too proud to do at the present day, so long as the actors be amateurs and not professionals. There has existed since the very infancy of the drama a growing jealousy on the part of the clerical profession, instigated, we opine, by a sense of inferiority on the part of the priest, who is for the most part vastly the inferior of the actor in voice, gesture and declamation, insomuch that the public are apt to follow the one and to shun the other, to the great indignation of the shunned ones. At the present time we think we see a sort of union springing up, for there is no doubt that certain of our most popular preachers have availed themselves largely of the actor's art, and thereby increased their usefulness and revenues. Perhaps in good time we shall see the ancient amity of Church and Stage restored in all its primitive cordiality.

Cephisidorus is mentioned among the number of tragic authors of antiquity. Four pieces are attributed to him, Anzilais, Trophonius Deus, Sus and Amazones. Up to his time tragedy was only a sort of a dithyramb, in which Thespis had introduced a single interlocutor and his successors added little to his work. Æschylus appeared and created tragic action, which he divided into episodes or acts which included the presentment of the subject, the intrigue or plot, and the conclusion or unfolding. He retained the primitive chorus, but only as an accessory, which had the effect of binding and lending interest to the action. The chorus filled up the intervals during which the principal actors were supposed to carry on the story of the stage, and they conversed about that which was going on and that which was to happen. The chief of the chorus was called the Coryphæus—his office was the same as the precentor in a Presbyterian Church. He was elevated above the others in order that he might be the more easily seen and heard. He was equipped with iron soled sandals, and he beat time with his feet and hands in which he grasped shells or bones, exactly as the "Brudder Bones" of a negro minstrel band. He employed also instruments of percussion, such as tambourines, cymbals, sistrums, etc., just as we hear them in the aforesaid minstrel band. Sometimes the chorus accompanied the characters and joined in the lamentations or cries of rejoicing that were excited by the mishaps or good luck of the principal personages. This custom was founded upon the interest which the people were supposed to share with their princes; and it had the advantage of never leaving the stage empty—of giving variety to the spectacle—of augmenting the splendor of the scene by music and dancing, and to give instruction to the spectators, which always had relation to the subject of the drama.

From the degree of perfection that Æschylus imparted to tragedy, he must be regarded as the first dramatic author of the Greeks. Born of one of the best families of Attica, he took up the profession of arms at a very early age, and distinguished himself at Marathon and at Salamis. He had been a disciple of Pythagoras, and, at the age of twenty-five, he disputed the prize of poetry. He invented the arbylas, a sort of sandal, and afterward the cothurnus and buskin. Pausanias tells us that Æschylus, while still a boy, falling asleep under a vine-tree, Bacchus appeared to him in a dream and commanded him to write his tragedies—not the first plays produced under vinous influence. Probably it was the bibulous propensity of Æschylus that originated the legend. He wrote and drank, according to the testimony of Callisthenes and Plutarch, and drank and wrote again. From whatever source he drew his inspiration, his verses are full of nature, warmth and energy. He was sometimes rough and prone to exaggeration; but it must be remembered the tragedy of Æschylus was but the infant "muling and puking in its nurse's arms," and not the full-grown tragedy of aftertimes.

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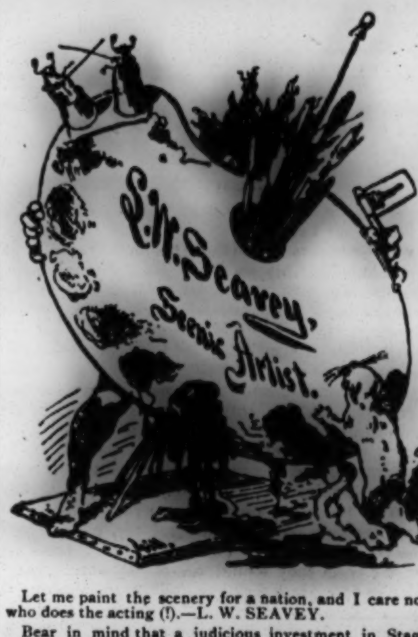

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ONE-NIGHT STANDS

We continue, this week, our interviews with managers of one-night stands. The agitation has taken a deeper hold than we had expected, and we are deluged with letters and interviews. These will be published in instalments, in the order of their reception.

Allentown, Pa.

Your correspondent called upon Manager Aschbach at his office and found him in a very talkative humor, especially so when the matter of reform in one-night stands that THE MIRROR is advocating was mentioned. To the question whether he favored the move or not, he replied: "I do, most emphatically, and am glad that THE MIRROR, above all other dramatic papers, is the one to start a move of that kind. I think no town of more than 15,000 to 20,000 inhabitants can well afford to patronize more than one attraction a week. There are, of course, exceptions; a good town of amusement-loving people like ours can support, with profit to managers, two good attractions a week. I have this season booked throughout with one and two attractions a week—no more; and I again intend next season to limit my bookings to the same number. I expect to include the Mauch Chunk Opera House in connection with that of Allentown and Bethlehem in my management, and will book one and two only of the best metropolitan attractions."

"Then you think, by adopting this course, it will be more profitable to you?"

"Most undoubtedly; but there are times when managers of combinations are not as considerate with us as we are with them. I have had good attractions booked and refused to book others on their account, and a few days before date of appearance they have cancelled, leaving me without an attraction for the week, causing loss of money. Several companies have served me this way since the season opened. I believe all companies who book and then cancel should be held responsible by local managers, and I intend next season to pursue them legally."

"Do you think, by limiting the number of attractions, say, to one or two a week, that you can get more favorable terms?"

"I have every reason to know it, for I secured attractions that played with me last season on better terms for this, simply because I had limited the number."

"What is your opinion of a Managers' State Association for protection?"

"I am very much in favor of it, and have frequently advocated an association of the kind."

Sandusky, Ohio.

In an interview with Manager Stoffel regarding the "one-night reform," he remarked that it was a good thing. "It is what I have been doing for the last two years. I have made it my business from the time of my management to play only such attractions and the number of them that would suit the theatre-going public and be profitable to myself. When in New York last Summer, in conversing with other provincial managers, such questions as these arose: 'Time all filled?' 'Yes.' 'How many attractions have you booked?' 'Well, on an average of one a week.' 'What! only one a week; how large is your city?' 'About 22,000.' 'Why, sir, if I had that I would run not less than four attractions a week at the least.' 'Yes, you would, for about three weeks; then you would have a chance to lose something.' 'But suppose some cancel?' 'Then I will have all the better business for my next. I book only such people as I know are responsible, and I never have any trouble.' Yes, sir, THE MIRROR reform is a good one, and it is the best thing that could befall Ohio managers, providing they will adopt it in the manner in which they should. That I do not believe they will do. Business in this neck o' the woods is like a train of cars with an engine at each end—every man working against the other. If such a reform as the State League should be adopted, the first thing that would occur would be that some member would strike a snap concern at low figures, and want to play it through the circuit that covered the League. Then would come the kick. If every manager would do as I do, there would be no need of it; but they will not, and the only way out of it is to adopt THE MIRROR reform and make constitutions and by-laws that are cast-iron."

Beloit, Wis.

S. J. Goodwin, who owns and manages the Opera House in this city, is not in accord with the stand taken by THE MIRROR, and gives no encouragement in regard to one-night stands, as advocated by you so sensibly and opportunely. The "Opera House is for rent," and he rents it to every clap-trap snap and Uncle Tom that writes for dates, very much to the disgust of the public and against the interests and to the injury of Messrs. Howard and Wilson, our sharing managers, who have evinced a desire to furnish our people standard attractions, and who have gained the confidence and good-will of the show-going public by presenting, during the past season, such talent and merit as Barrett, Keene, Stafford, Anna Dickinson, Fay Templeton, Mahn's Opera company, Chicago Church Choir company, all of J. M. Hill's attractions; the Madison Square companies, Aldrich and Parsloe, Milton Nobles, Frank Mayo, Bartley Campbell's different plays, Only a Farmer's Daughter and many others.

Sheboygan, Wis.

It has always been the aim of the managers of the Opera House to play first class companies only, and to make and keep up the reputation of this place as a good "show town," and to this end have arranged (so as to have it turn out satisfactory to both parties) not to have a play oftener than once a week, and it can safely be said that there is not a place of its size that has given better satisfaction to managers of troupes than this. The population is 10,000, and Sheboygan Falls, near by, 2,000. The managers are very much in favor of your plan to correct the evil in the matter of "one-night stands," and will always endeavor to act in compliance with the same.

Corry, Pa.

In an interview with Manager McFarland, of this city, on the subject of one-night stands, your correspondent found that he was decidedly in favor of limiting the number of attractions to one in each week, which is positively all Corry will stand at present. He also expressed himself as perfectly willing to join a Managers' State Association, and, with other managers, bind themselves to a limit, according to the population of their respective cities. In fact, Mr. McFarland thoroughly endorses THE MIRROR's views on the subject.

Milford, Mass.

George G. Cook, manager of Music Hall, the principal theatre in town, says: "One entertainment a week is enough for a town of 10,000 inhabitants. I think a State Association an excellent idea. Milford Music Hall will not play on average more than four or five companies per month."

Chelsea, Mass.

Manager Field, of the Academy, is heartily in accord with your endeavors at reforms in the evils of booking cheap and trashy companies in one-night stands. The consequences attending such, in his experience, is that he gets but little support from theatre-goers when there is really a good attraction billed. Mr. Field also favors your idea of a Managers' State Association, and with others would wheel into line to support it.

In conversation with Messrs. Palmer and Ulmer, of that combination, they both expressed themselves as much pleased with what is being done to save business.

Waltham, Mass.

In an interview with Manager Foster, he fully coincides with the views of THE MIRROR in the matter of one-night stands. He has not booked more than two companies a week for some time, and does not intend to, for the town would not be able to support any more. As to a Managers' State Association, he says that, as far as he is concerned, he doesn't see the need of it, but would look upon it favorably should such an Association by formed.

Kingston, N. Y.

Charles V. Du Bois, one of the managers of Music Hall, says: "THE Mirror is engaged in a good work, and one which will be heartily approved by every manager. I advertise to negotiate only with first-class companies, and it will be a waste of time for others to communicate. My end of the city can stand no more than two companies a week, and I propose that they shall be good ones. I do not believe in showing the town to death with fifth-rate companies, even though I can make a few dollars on them. This being my first year in the amusement line, it may be difficult for me to carry out the plans I have in mind; but there is one thing certain, and that is that Music Hall will be conducted in such a manner that good companies need not be afraid to book, and that barnstormers' applications will not be entertained. I heartily endorse THE MIRROR's project, and trust it will be successful."

Burlington, Ia.

Manager Duncan, of the New Opera House, is a warm advocate of THE MIRROR's policy on the one-night stand question. He states that at the beginning of the present season he adopted the plan of having only two attractions a week, and those of a high class. The scheme he finds has worked very well, and he means to continue it as long as he retains the management of the house. He admits that he has not always been successful in securing really meritorious attractions; that he has occasionally been "roped in" by "snaps" and barnstorming combinations; but the lesson, though severe, was beneficial, for he soon found that in permitting such companies to appear at his house he was inflicting a serious injury on his business. It is now an assured fact that the people who patronize regularly this beautiful temple of the drama will not tolerate "snide" companies, and Manager Duncan assures THE MIRROR that in future his house will not be open to any but the very best attractions on the road.

Mr. Duncan thinks the idea of a Managers' Protective Association an excellent one, and will gladly coöperate with other managers to promote the scheme.

Manager Washburn, of Grimes' Opera House, also favors THE MIRROR's policy, and will join heartily in any plan to rid the public and the profession of some of the miserable affairs which blazon themselves as first-class attractions, and cover the walls with flaring bills to prove their merits; but which are snares and delusions of the worst kind.

Bath, N. Y.

Our correspondent writes: "The manager of our Opera House is at present out of town; but I can say for him that he will heartily encourage your views in regard to one-night stands. For the past two seasons our place has suffered very much from having 'snide' troupes play here for three or four nights in succession, thus injuring the success of first-class attractions who only appear for one night. Our village will support from two to four attractions a month during the season, and always give them a full house. I am certain Mr. Purdy would agree with you in organizing a Managers' State Association, and would become a hearty supporter of it."

South Bend, Ind.

G. E. Knight, manager of Good's Opera House in this city, in speaking of the one-night stand idea to your correspondent, said: "I am at present only booking for one night a week; but the first part of the season I was booking three to four nights, for the reason that so many companies were cancelling dates. If they all came, there were too many—as they did on several occasions; but I had to do it in order to get two nights a week sure. I am in favor of the one-night plan most emphatically, as it would not only pay us better, but the traveling managers would be better satisfied. In relation to a State Association of managers as a protection, I think it would be a good thing if properly organized."

Rondout, N. Y.

Philip Sampson, proprietor of the Opera House, expressed himself as follows in regard to THE MIRROR's reform in one-night stands: "My opinion is that the plan is a good one, and I think if it can be carried into effect it will be of great benefit to the profession, and result in driving 'snaps' to the wall. Rondout can support two good companies a week, and I make it a practice never to book more than that number, and sometimes only one. But the manager should have some protection, for there are cases where companies cancel and leave the manager with no attraction for that week. For instance, the Young Mrs. Winthrop party booked with me for Jan. 15. I kept the date for them. In the meantime Kiralfys' Black Crook party wanted me to book them for the 16th. I refused in favor of the Madison Square company, who cancelled the date. I lost money by the transaction. I am not only in favor of a Managers' State Association, but I would recommend a meeting of the managers of the Hudson River circuit, to be called at New York or elsewhere, where plans may be formed for concerted action."

Rome, Ga.

M. A. Nevin, manager Nevin Opera House, expresses himself as very decidedly in favor of your one-night stand movement. He thinks that the plan of booking only one company a week would result in satisfactory business to both local managers and combinations. It is his intention to pursue this policy next season, as his experience teaches him that to book several attractions in a week, and be they ever so good, is really unjust to himself and traveling managers, invariably resulting in poor or only fair houses. This city is a fair example of the truth of your conclusions. While first-class troupes always draw well, still there are always the same people to draw from. They cannot play to very large houses. Manager Nevin is also in favor of establishing a State Managers' Association, which cannot fail to result in much benefit to local managers in correcting existing abuses and for other purposes.

Lansing, Mich.

Manager M. J. Buck, of Buck's Opera House, has been endeavoring to book but two entertainments a week all this season; but has been considerably annoyed by dates of some of the best companies being cancelled. He has declined to book Geistinger and the Barton Opera company—yet both were sure to draw full houses—because he had two companies in the weeks they wanted to come, and the companies booked being not so well known or appreciated, he lost money, of course; but he would not break the rule. He is decidedly in favor of not booking over two compaties in the future, and has made just as much money, with one-third less labor and expense. Managers of traveling companies, even those who are disappointed in securing dates, pat him on the back and say, "That's the stuff; stick to it; we wish they would all adopt your plan." The people are not continually crying "showed to death" as formerly, and the house is kept in better repair, with less expense. Mr. Buck is seriously contemplating the plan of booking but one good company a week next season. He has positively refused to admit several "snap" concerns, even when he had dates. This increases the confidence of both the public and managers, but provokes "cusses" from "the gentlemanly advance agent."

Muscatine, Ia.

Manager Olds expressed himself favorably as regards your proposed reform in reference to one-night stands, and thinks it a move in the right direction.

BAY CITY, MICH., Feb. 8.

Editor New York Mirror:

DEAR SIR:—Having read your editorials on the subject of preventing more than one show a week in small towns and approving of the same—in case that success is not met with, I beg to suggest, for the protection of managers of travelling combinations, that in making contracts for the coming season they should have stipulated in their contracts with local managers a guarantee of a stated sum, or that they allow only one entertainment a week in their respective towns. This would shut out all companies bearing no reputation. Hoping this will meet with the approval of all my brother professionals, I remain,

Yours respectfully,
H. W. BROWNE,
Proprietor and Manager of Mestayer's Tourists.

Marie Prescott's Tour.

Mr. Perzel says that Marie Prescott will play chiefly in large cities next season. As THE MIRROR has announced, she will act in Oscar Wilde's drama called Vera, the plot of which we published in full not long ago. Mr. Wilde is coming over in September, and he will personally assist in the preparations for the production. He also intends travelling with the company, and giving his personal supervision to the piece throughout the season.

"Miss Prescott will have," says Mr. Perzel, "the best company procurable, and the scenery and her dresses will be sumptuous. Indeed, neither means nor pains will be stinted to give the tour every possible advantage. Vera has been read by Donn Piatt, Steele Mackaye and other gentlemen of culture and fine judgment, who have pronounced it the grandest play they ever read."

Mr. Perzel has begun making the route, and it will comprise the largest cities. But few one-night stands will be visited, and these generally as a matter of convenience.

Some Distinguished Exceptions.

Recently there was printed in a weekly paper an article under the heading, "Once an Actor, Always an Actor." Probably the writer, after looking over the few exceptions below, will simply give utterance to the old saw that "exceptions prove the rule." But we could extend the list indefinitely; there are so many one-time actors who have quietly dropped from the ranks of the profession and turned their attention to other pursuits. Again, thousands fret a very brief hour upon the boards and, before it is too late, sadly realize that they have mistaken their vocation. These mistaken ones, for obvious reasons, never refer in after life to the error of their early days. As we have said, we could extend indefinitely the list of actors who have turned from the stage to other pursuits; but it would not be very interesting reading, as few of them have made their mark in other walks of life. Here, however, are a few distinguished exceptions:

General Nathaniel P. Banks, a former Governor of Massachusetts, for many years in Congress and at one time Speaker of the House of Representatives, and a distinguished officer in the late war, was an actor at the old National Theatre, Boston, in his early days. He was also an expert dancer of the Sailors' Hornpipe and the Highland Fling.

John Dolman, a distinguished lawyer of Philadelphia—at present, we believe, on the Bench—was a favorite leading man at the Arch Street Theatre, that city, in anti-war days. There were general expressions of regret when he left the stage.

James Monroe, a prominent lawyer of Boston, was one of the best "heavies" on the stage.

James Fox, Mayor of Cambridge, Mass., was an actor with his brothers George and Charles. If we mistake not, an ex-Mayor of Chicago was also an actor.

F. G. Jones, manager and actor, became a distinguished physician.

The late Rev. Horace Cone, a well-known Baptist clergyman of Philadelphia, and grand-uncle of Kate Claxton, was an actor.

Rev. Dr. Ewer, of New York City, once trod the boards. Charles Dickens was once a stroller. Duc de Morny, father of the present Duke, was a walking gentleman at a minor London theatre before Napoleon's *coup*.

Professional Doings.

—Willie Edouin will take his company to England in June.

—Caz is at work on a new five-act drama for the Union Square.

—Emma Cliefden has resigned her position in Annie Pixley's company.

—J. M. McNamara has become advance agent of Haverly's Mastodons.

—F. W. Zaulig has made some tuneful dance music for the score of Heart and Hand.

—John P. Smith has secured his new play of New York life and will produce it next Fall.

—Will Cowper will play leading business with Boucicault during his New York engagement.

—Sidney R. Ellis has been engaged by Harry Lacy to play Arthur Blake in the Planter's Wife.

—Emma Stokes, the wife of Frank J. Pilling, is very ill at her residence in East Fifteenth street.

—John Hart, of Troy, will be interested in a road enterprise of Harrigan and Hart's next season.

—A. S. Carpenter has taken William H. Fitzgerald's place with The Girl That I Love company.

—Campbell's White Slave company did a tremendous business last week in Pittsburg. The receipts were $6,159.

—Gunter's Dime Novel was read to the Bijou Opera House company on Tuesday, and rehearsals will begin to-day.

—Rhèa's return engagement of one night in Atlanta, Ga., was within $65 as much as her engagement of two weeks previous.

—J. H. Stuart and Manager McCaull have settled their differences, and the former will play a comedy part in Gunter's Dime Novel.

—D. Emerson, formerly of Haverly's Original Mastodons, is now the proprietor of a banjo school and manufactory at 1293 Broadway.

—Catherine Lewis produced Lecocq's opera, Heart and Hand, out in an Ohio town on Monday night. This is the first production in America.

—Charles A. Burke, late a member of the Alex. Caufman company, has joined the John A. Stevens company for the remainder of the season.

—Correspondents are again reminded that next week's MIRROR will be published on Wednesday, and that their letters must be mailed twenty-four hours earlier.

—Mlle. Elisa Curella, premier danseuse, returned to the city on Tuesday from San Francisco, where she has been with Haverly's Theatre company in Michel Strogoff and Siberia.

—Siberia, Bartley Campbell's last play, was produced in Philadelphia Monday evening, to a house that was packed from the dome to the footlights, Georgia Cayvan made a distinct hit as Sara, the Jewess.

—Messrs. Spies and Smart have rented rooms at No. 10 Union Square, and will open an agency for the exclusive benefit of the variety profession. William B. Henry will have charge of the office for them.

—Fanny Mountcastle, who has been very ill this season, has recovered. She will star next season in The Artist's Wife, under the management of C. W. Kidder and Charles R. Thorpe. Her season will open in Cleveland, O., in September.

—The Ravel Humpty Dumpty was the last company to appear at the Academy of Music, Hamilton, Ont., last week. The house is to be rebuilt. They were also the last people on the Royal Opera House (Toronto) stage. The late managers of the Academy, Messrs. Gordon and Charles, will return to the stage.

—Joseph Murphy was storm-stayed and did not arrive in time to fill his date in Springfield, Ill., last week. Thereupon a delegation of admirers persuaded him to cancel Jacksonville and appear the following night. This the Springfield press accepted as quite a compliment; but the Jacksonville press takes the opposite view, and Manager Taylor of that city threatens Mr. Murphy with a legal cudgel.

—Smith and Slavin are in the city organizing a company for a ten weeks' season in the West Indies, to commence on Monday, May 7. Theodore Hamilton has been engaged as leading man, and most of the company in support have already been engaged. They wiil give a round of legitimate dramas, besides presenting the operas Patience, Pinafore and Iolanthe.

—J. C. Conner, lessee of the Royal Opera House, Toronto, which building was burned Thursday night last, had just completed arrangements by which a new theatre to be called the Bijou Opera House is to be erected in that city, on the site of the old Queen's Theatre. The house will be modelled after the most acceptable of modern plans, and will seat 1,000. Since the burning of the Royal, the Bijou should be able to pay a handsome profit on the investment.

—It was reported at Philadelphia on Monday evening that J. H. Haverly and W. H. Morton had leased the Lyceum Theatre. Mr. Haverly's representative in that city would neither deny nor corroborate the report. Harry Mann, Haverly's right bower, was seen at the Fourteenth Street Theatre Tuesday evening and said, "You may set the statement down as a canard. Mr. Haverly is at present in Indianapolis, and has no idea of leasing another theatre in Philadelphia. No, that would not be correct. Mr. Haverly contemplates leasing every theatre in the world, the theatres at Podunk and Chicopee preferred."

—The Royal Opera House in Toronto, Canada, was burned last Thursday night. The building was a complete loss and was valued at $70,000, although it cost more than that to build. The Ravel Humpty Dumpty party were playing an engagement at the house at the time, and their loss in scenery, property and costumes is about $1,000. The building only had $15,000 insurance on it, and the Ravels were not protected at all. The Kiralfys, who were playing The Black Crook at the Grand Opera House, gave the Ravels a benefit on Friday night, and nearly if not quite enabled the losers to recoup their losses. It is doubtful if the house will be rebuilt.

—Frank Gardner's company supporting Ella Stockton leave on Saturday for Montreal, where they open on Monday, playing Madcap Violet. The company is composed of Clinton Hall, Isidore Davidson, Arthur Forrest, M. J. Constantine, James McArdle, Mary Warren, Nellie Peck, Helen Windsor, M. Whelan and Harriet Maye. All the wall printing for this company was burned in the fire of H. S. Taylor & Co. in Beekman street on Sunday night. This printing consisted of streamers, three-sheets and block stands in four and five colors, and was very handsome. About eight thousand dollars' worth was destroyed, and it had all been paid for and was to have been shipped to Montreal on Monday. The lithographs had been ordered by Mr. Gardner to be sent to Taylor's on Saturday night; but by a lucky chance they did not reach there in time to be packed with the wall paper, and it was saved. Some paper has still been secured, and the opening will take place as announced; and if the piece is a hit the tour will be continued; if not, it will be abandoned.

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